

Visions

A personal tribute to jazz guitarist

Lenny Breau



By
Stephen D. Anderson
with
Ronald Cid

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S. D. Anderson

Stephen D. Anderson began performing at the age of 4, playing piano and singing in recitals. Music was ever present in his family but it was literature that first captured his imagination and his fascination with the 'music of words' has remained with him. The guitar became a life-long passion after his mother taught him the first chords, around the age of 8. He began playing professionally at age 13 and thus began a journey that has taken him on many roads.

Meeting Lenny was an important milestone for Anderson. His approach to the guitar is greatly influenced by Lenny, but his personal vision has taken him beyond mere emulation. Indeed, Lenny always encouraged him to explore, to develop his own voice; advice that Stephen clearly took to heart. Anderson's steadfast refusal to compromise has made commercial success somewhat elusive, but has helped distinguish him as one of our most original and compelling composer / guitarist / vocalists. *

Anderson's involvement with literature and his natural feel for poetry and music have long co-existed, forging a highly original voice, that of a true visionary. His music defies genre and flows from an inner-source, which Anderson speaks of simply as 'inspired'.



Listening to Anderson's music, one immediately understands some of the nature of the man. His music is intimate but with a strength born of survival. As one who could make a display of his extensive technical abilities, he could attain greater commercial success. But rather than approaching music competitively or to satisfy the ego, Anderson is interested in, "...using the creative process to extend an inspired concept or theme... to discover an 'essence' and develop it compositionally and through improvisation."

Stephen and Lenny shared many experiences in a friendship that endured throughout numerous personal trials. It was the music that sustained them both: a steady beacon lighting the way. Lenny had much respect for

Stephen as an artist / guitarist, as he expressed to a fellow musician: "... of all the cats around, Steve's the one with the most potential... he picks up on things that I do and, like, takes them to another place... "

So this is Stephen's tribute to his friend and mentor. It has been 15 years since the death of Lenny Breau and now, as a century and a millennium pass, Stephen's music and his efforts here will help to insure that Lenny's legacy does not

J. M. Macapa

*Although Anderson's early releases are now out of print, several new recordings are available or in-progress.
Current and upcoming projects include:

'Distant Voices': a body of work consisting of songs based on poems by Arthur Rimbaud, Wm.Blake, Oscar Wilde, Thomas Hardy, Edgar A. Poe, J.R.R.Tolkien and Dylan Thomas.

'Port of Saints': various ensembles performing original compositions.

Solo and duo recordings of jazz standards and originals
Music for film and dance.

Ronald Cid

Ronald Cid is a luthier, a computer artist and technician, a painter and a guitarist. Growing up in Montreal, Québec, Canada, Ron started playing the guitar in 1965, inspired by the Beatles movie “Help”. Not long after, he first saw Lenny Breau on a Canadian weekly C.B.C. television show called Music Hop, with Ray St. Germain hosting the Wednesday edition from Winnipeg, Manitoba. Lenny was the house guitarist, backing up Ray and various singers and other guest artists. Lenny was playing in the ‘Atkins’ style but was beginning to display jazz influences and to develop what was to become his own distinctive and innovative approach. Even at 14 years of age, Ron’s first impression was one of awe and amazement. That impression was the beginning of a life-long love of Lenny’s music, which now finds expression in his efforts to help keep Lenny’s music and memory alive in an ever-changing world



One of the new and most active communities that has embraced Lenny is connected on the internet, and it is here that Ron has contributed most to the renewed enthusiasm for Lenny’s music. Most importantly, it was through the internet that he met S.D.Anderson, a close friend of Lenny’s, and began a correspondence that continues into the present. Their collaboration in the publication of this extraordinary volume represents a truly inspired effort and the realization of a mutual vision.

J.M.Macapa

Notation and Performance Notes

Presenting the music in these chapters has required more than simply providing the notation and technical information, no matter how accurate and complete. It is often necessary to convey a principle or concept by means of evocation or suggestion. However, the best results are achieved by using all the elements in a balanced effort, so an effective notational system is indeed vital.

My main concern has been to use a system of notation that will be clear and as easy to understand as possible. I have written all the music in tablature (tab) as well as standard notation. Many guitarists are least familiar with staff notation and for this reason I have disposed of a few standard practices. But in doing so, I have not changed or excluded any essential elements. The areas where it appears I have departed from standard practice entail mostly repetition and

redundancy rather than the omission of notational symbols or details. For instance, although it is not necessary to repeat accidentals (sharps, flats, etc.) when they occur on notes that repeat within a measure, I have done so. Not an error really, but a redundancy. This is the nature of my modifications and they are done for the benefit of those less familiar with the nuances and workings of standard notation. For those with experience, these alterations should present no problem and their purposes should be apparent. I want to thank Ron for his fine work in transferring my handwritten notation into the digital format for publication... merci beaucoup, mon ami.

The following includes some of these modifications as well as some more common practices:

- (1) No key signatures are used and all accidentals are written for every note where they apply.
- (2) The notation I have used is 'classical guitar notation'. There are some differences between this and basic standard notation, as most players are probably aware. This system is particularly vital for notating Lenny's approach (or fingerstyle in general).
- (3) Barre sign : I have not indicated the use of the barre when it's use seemed obvious; but in some instances, I have done so. A Roman numeral gives the fret position and a bracket shows the duration of each barre. No partial barre signs (1/2 barre, etc.) are used. Whenever any barre is used (that is, two or more strings stopped by the first finger) the barre sign can apply. The tab and staff notation should make clear which strings are affected by the barre.
- (4) Left hand fingerings : A small number placed directly to the left of a note indicates the finger used to fret the note. Obviously this refers to the left hand for right-handed players and right hand for the left-handed.
- (5) Chord symbols : I have used symbols that I feel most clearly identify the chords. There are such a great variety of abbreviations and symbols that, although most players are familiar with them, I have often spelled out the chord more fully than usual. Again, this is for the sake of clarity. So hopefully all the chord symbols will be recognizable.
- (6) Harmonics : Harmonics are notated in two different ways. In the tab, a harmonic is shown with two small dots, like a colon, directly to the right of the number. This indicates that the harmonic will be played 12 frets up from that fretted note. The staff notation, however, gives the actual pitch of the note. To designate it as a harmonic, the note-head will have an 'X' through it, whether the note-value is a whole, half, quarter note, or any other. Actually another way of notating harmonics is used with the chord diagrams, but this is not for octave harmonics. This is covered in chapter 2, so I won't go into it here.
- (7) Hammer-strokes and pull-offs : For both hammers and pulls a tie-mark is used. The notes themselves will define which technique this mark indicates (an ascending interval=hammer, a descending interval=pull, etc.). This is used in both tab and staff. It looks the same as the slur in standard notation.

Foreword

When I began writing this book, I had no definite plan or design in mind. In sharing my experiences and my memories of Lenny, I have simply related things as I remember them. At times the images have been clear as crystal, memories keen and bittersweet, but always treasured. So this aspect of the work has often been just a matter of opening yesterday's gates and taking a long walk.

As for the musical / technical content, in the beginning it was my intention to cover aspects of Lenny's approach by presenting examples of some basic and advanced techniques, without going into theory to any great extent. However, as the process unfolded I found myself involved in a deeper exploration of Lenny's music, including a look at his innovations on a theoretical and structural level.

Still, my main interest remains in the conceptual nature of Lenny's (and all) music. The only real value and use for theory and technique is to facilitate the creative process, to transform the conceptual (which must come from within), making expression possible. This process contains a great deal that remains a mystery ... and this is as it should be. There is no sure or complete formula for 'inspired' creativity; rather it involves elements that are learned as well as those that are intuitive and beyond our own intent or contrivance.

Listening to Lenny play, one hears a true balance between these elements. Technical mastery, as well as profound intuition and natural feel give Lenny's music a quality that both astounds and delights on an intellectual level and is deeply moving spiritually and emotionally. Needless to say, it took a lifetime of experience, of study, of joy and sorrow for Lenny to reach this level, and he never stopped moving forward, continuing to follow his vision until the end.

It was partly my awareness of the depth of Lenny's music as well as our personal and private friendship that initially made me hesitant to undertake this project. That is, it seemed impossible to effectively convey his approach in technical terms, however exhaustive. And I wasn't sure how comfortable I would feel writing about our personal relationship. But after much consideration and in response to the many people that have contacted me in their quest to know more about Lenny (and with Ron's support), I decided that it was time to pay homage, a personal tribute.

Lenny's grasp of harmony was so extensive that no one volume can cover more than a fraction of his musical language. His technique was awesome and his knowledge and mastery of the guitar without equal, but it was his visionary spirit and his great heart that infused his music with the inexplicable qualities that exist in all inspired art. Those qualities that distinguish a great artist cannot be captured and analyzed on the page. However, specific aspects of an artist's approach can be explored and much may be revealed which can serve to enrich one's playing and creative potential. I want to thank Ron Cid for his encouragement and support and it is my hope that our efforts here may help bring Lenny's music to a larger audience and serve to honor his memory.

S. D. Anderson



Comping Chords

‘Comping Chords’

Partial Chord Tones and Implied Harmony

Lenny’s approach to comping using partial chord tones is one of his most unique innovations. He often referred to these as ‘two-note (and three-note) comping chords’. By placing the chords on the lower strings, the remaining strings are available for playing melody lines, improvisation, etc. These voicings suggest a chord, that is, they imply a harmony rather than state it in full. The two-note chords consist of the 3rd and 7th, the interval being a diminished fifth (tritone) or a fourth, depending on the desired chord and it’s function.

The ease with which these comping chords fall under the fingers and the freedom and range of the remaining fingers, makes them very useful to the fingerstyle guitarist. That is not to say that this is a simple technique to master. The important thing is to apply the voicings in a way that is harmonically interesting and rhythmically effective. Lenny used this approach throughout his playing in an exciting yet subtle way.

Two Note Voicings

For Dominant 7th chords, use the 3rd and 7th, which produces a diminished 5th interval, also called a tritone (because the interval contains 3 whole tones).

Here are some voicings and positions for G7 and C7 comping chords. For some voicings I’ve given alternate positions, so when a voicing repeats: note the tablature.

Example 1 Dominant 7th

G7 (Suggested chord)

3
2 9
8 2
1 8
7

C7 (Suggested chord)

8
7 2
1 7
6 13
12

Ex. 2 : to suggest a Minor 7th chord, the 3rd and 7th of the chord is again used, but the interval created is a 4th.

Example 2 Minor 7th

Am7 Dm7

3rd 7th 3rd 7th 3rd 7th 3rd 7th

3 10 3 8

Ex. 3 : When a situation or progression calls for a Major 7th chord, Lenny often used a 3-note voicing for the comping chord rather than these two-note forms. We will deal with the 3-note voicings later, but for now here are some two-note Major 7th voicings.

Example 3 Major 7th

Gmaj7 Cmaj7

3rd 7th 3rd 7th 3rd 7th 3rd 7th

9 2 2 7

Ex. 4 : Tritones are used for Dominant 7th chords: G7, C7, D7. By inverting the tritone we get two comping chord positions for each Dom.7 chord (more on this later). The root is added on top as a melody note.

Example 4

G7 C7 D7

3 8 8 1 10 3

3 9 8 2 10 4

2 8 7 1 9 3

Ex. 5 : This is a very basic 12-bar blues progression. The tritones that suggest each chord are played on the straight quarter-note beats. There is no melodic development yet, just the roots of each chord played on top, but in a different rhythmic pattern.

Example 5

The image displays three systems of musical notation for a 12-bar blues progression in 4/4 time. Each system shows a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The first system covers bars 1-4, the second covers bars 5-8, and the third covers bars 9-12. Chords are indicated above the staff: G7, C7, G7, G7 in the first system; C7, C7, G7, G7 in the second; and D7, C7, G7, G7 in the third. Fingerings are indicated by numbers 8, 9, 10 on the left hand and 8, 9 on the right hand. A small square box is present in the first measure of each system.

Ex. 6 : Minor 7th voicings with some notes from the scale on top. The chord tones & scale degrees are shown.

Example 6 - Minor 7th voicings with melody note

Am7 1 5th 3rd 7th 10 12 10 10 10

Dm7 1 5th 3rd 7th 3 5 3 3 3

Gm7 1 9th 3rd 7th 8 10 8 8 8

Em7 5th 1 3rd 7th 7 5 5 5 5

Ex. 7 : A little two-chord vamp. The Amin7 and E7 comping chords are played on the straight quarter note beat and a simple melody is played on top. This gives a very basic idea of how to create some independence between parts.

Example 7 A little two chord vamp in 4/4

Am7 10 12 13 10 10 10 10 10

E7 12 13 12 12 12 12 12 12

Am7 12 10 12 10 13 10 10 10 10

E7 12 13 12 12 12 12 12 12

Ex.8 : Here are some progressions in G Major. (A) Two positions for ii, V, I progressions, and a iii, VI, ii, V, I progression. (B) ii,V, I progression with a simple melody on top. (C) iii, VI, ii, V, I progression with a bit more melodic development. (D) Another iii, VI, ii, V, I progression, with a bit of syncopation.

Example 8 Section A

ii	V	I	ii	V	I	iii	VI	ii	V	I
Ami7	D7	Gmaj7	Ami7	D7	Gmaj7	Bmi7	E7	Ami7	D7	Gmaj7
10	10	9	3	3	2	12	12	10	10	9
10	9	9	3	2	2	12	11	10	9	9

Example 8 Section B

Ami7	D7	Gmaj7
10	12	13
10	10	10
10	10	9

Example 8 Section C

Bmi7	E7	Ami7	D7	Gmaj7
12	12	13	12	10
12	12	11	10	10
12	11	10	9	9

Example 8 Section D

Example 8 Section D shows a sequence of chords and their corresponding fretboard positions on a guitar. The chords are Bmi7, E7, Ami7, D7, and Gmaj7. Fingerings are indicated above the notes. Below the staff is a fretboard diagram with fret numbers.

12	12	12	10	
		13	12	
12	12			
12	11			

Diminished 7th chords : Due to the nature of the Diminished 7th chord, a two-note voicing cannot suggest it in the same way as the other chord types. A three-note voicing is usually preferred for a Diminished 7th comping-chord. However, if a two-note voicing is required, simply use a tritone, since the Diminished 7th chord, like the Dom7, contains tritones. In short, use one of the tritones contained in the Diminished 7th chord, and determine your choice according to the desired function, taking good voice-leading into consideration. See Ex.9.

Ex. 9 : Tritones for suggesting C Diminished 7 are shown.

Example 9

Example 9 illustrates the C[°]7 chord and its tritone voicings. A fretboard diagram for C[°]7 is shown at the top left. The musical notation shows two tritone voicings: a standard tritone and a tritone (b5). The fretboard diagram below shows the fret numbers for these voicings.

8		8	
7		4	8
9		3	13
8		8	12

Flat-Five Substitution

Before we get into the three-note voicings and multiple relationships, let's look a bit further into the tritone and chords that contain it, mainly Dom. 7th chords. You will notice that the tritone, or diminished 5th (or augmented 4th) is quite unique. When the interval is inverted it remains a diminished 5th, etc. This interval and its related principles actually involve a great deal and introduce an important concept, sometimes called 'flat-five substitution', with many applications in jazz improvisation and composition. I will deal with this somewhat throughout the book, but

only as it bears on a particular technique or progression being examined. So, we will look at some examples of flat-five substitution as applied to comping chords, beginning with the tritones and expanding to some three-note voicings. Ex. 10 : These tritones can suggest two different Dominant 7 chords, a diminished fifth (or augmented fourth) apart.

Example10

G7 or C#7	F7 or B7	A7 or D#7	C7 or F#7
□			etc.
9 8	7 6	5 4	8 7

Ex. 11 : Playing the roots on top makes it easier to see the relationships. The chord/scale tones are shown.

Example11

G7	C#7	E7	Bb7	B7	F7
8	9	5	6	7	6
9 8	9 8	6 5	6 5	7 6	7 6

Ex. 12 : I'm jumping ahead a bit on this one, but I want to include it here, in this context. So return to this later if necessary. Here we apply the flat-five principle to some three-note voicings that contain tritones. Like the two-note chords, these voicings suggest Dominant-type chords, but here we can also suggest extensions and altered chords. Each voicing is identified in relation to two different roots, each a flat-5th apart. The chord/scale degrees are given and are determined by the implied roots.

Example12

G13	C#7#9	G7#5	C#(9)	E13	A#7#9

So this covers some aspects of flat-five substitution in relation to comping chords, which is our present concern. By experimenting you will find the voicings and substitutions that work best in a given situation. There are some good sources available for a full and detailed study, which I highly recommend.

Three Note Voicings

As I pointed out earlier, three-note comping chords are the most effective for suggesting Major 7th chords. But these voicings can be used for many other chords as well. The three-note forms offer many possibilities and can suggest every chord type. Like the two-note chords, they are extremely accessible and can be played using only one or two fingers, leaving the others free for improvisation, etc. This is probably the most obvious aspect (and advantage) of this approach. But most interesting and innovative is how Lenny applied these basic voicings in ways that are harmonically sophisticated and rhythmically exciting, some of which we will explore.

Fourth Voicings

Lenny's extensive use of fourth voicings is evident throughout this book. Here we will look at his use of fourth voicings as comping chords, three-note voicings specifically. First of all, I must make a distinction between the modal approach outlined in a later chapter and the use of fourth voicings in the context that we are presently concerned with. While the two are related, it is the 'application' that defines the two approaches. The use of quartal harmony as a more self-contained system, and in a modal context, is explored in the chapter titled 'Quartal Harmony' (chpt.3), so I won't go into an explanation of it here. What we are concerned with is the use of 4th voicings in the context of "traditional harmony" (meaning 3rd based harmony). Here, the three-note comping chords, which are fourth voicings, are used in traditional harmonic progressions.

Like the two-note chords, these three-note voicings contain notes from the chord being suggested, but it is also useful to look at them in relation to a 'parent scale'. In this respect they are 4th voicings built on the same scale as the suggested chord, so they share 'common scale tones'. Whereas previously we were using only notes contained in the original suggested chord

(3rd, 7th), now we have greater options for suggesting a chord. By relating to the parent scale we have all the notes or degrees of that scale to build the comping chords, and by voicing in 4ths, we maintain the fingering accessibility and economy that is a vital feature of all the comping chords.

For example, let's suppose we want to find some three-note comping chords for a G Maj7 chord. Begin by harmonizing the G Major scale in 4ths. If you are unfamiliar with this procedure, see chapter (III), 'Quartal Harmony'. Now, since we want to use them as comping chords, we will use the three-note forms that are played on the lower strings. See Ex. 13.

Example 13 G Major scale harmonized in 4ths

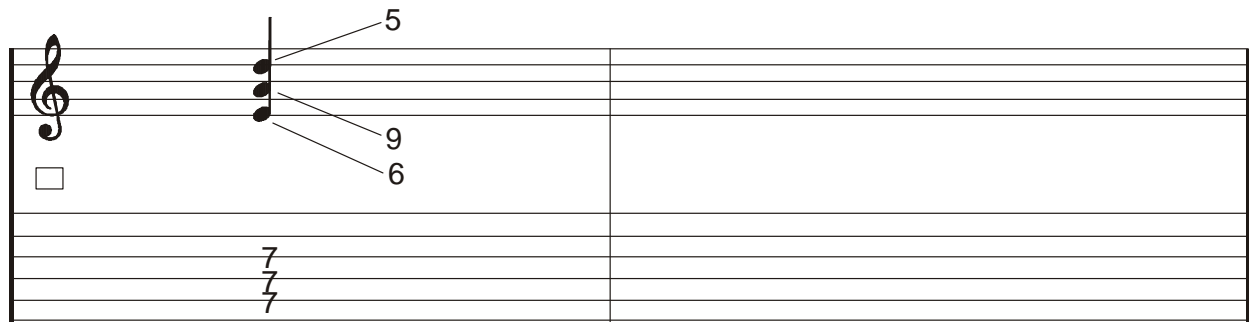
The image shows two musical staves representing the G Major scale harmonized in 4ths. The top staff shows the scale from G4 to G5, and the bottom staff shows the scale from G3 to G4. Each staff has a treble clef, a key signature of one sharp (F#), and a box for a capo position. Below each staff are three lines of fret numbers for the strings.

Staff	String 1	String 2	String 3	String 4	String 5	String 6	String 7	String 8
Top (G4 to G5)	4	0	2	4	5	7	9	11
Bottom (G3 to G4)	0	2	4	5	7	9	10	12

In the following examples we will look at these voicings and some of their uses.

Ex. 14 : This works well for G Maj7 (as a tonic chord, etc). Note that the scale degrees are indicated and the root is implied. You can see that it actually suggests G Major6/9 (G6/9) which is an extension. I will get into this later in the chapter.

Example14 Suggests G6/9, Gmaj7 function



Other voicings shown in Ex.13 can be used for G Maj7, and for many of its relative chords : Amin7(ii7), Bmin7(iii7), Cmaj7(IV7), D7(V7), Emin7(vi7). Some of the voicings work for more than one chord and some are more limited. Ex.15 explores some of these possibilities.



Photo: Tom Holmes

Ex. 15 : These are 4th voicings for suggesting G Major7 and it's relative chords, that is, chords built on the G Major scale. Remember that these voicings actually suggest extensions (G6/9, etc.) but the functions are the same. The roots are implied and the chord/scale tones that are shown relate to the implied root and parent scale.

Example15

Gmaj7 (6/9, etc.)

Ami7 (Min 11)

C Maj 7 (6/9, etc.)

D7 (13)

E Min 7 (Min11)

Now, before we proceed to more dangerous waters, let's use some of these voicings in some progressions. Instead of giving many short exercises, I feel it's more interesting, and just as revealing, to use the voicings in a short piece of music, a familiar form like a blues. But I will give a few examples of ii, V, I, progressions first. Then, a short blues in B flat, which will bring together many of the elements we have covered so far ... and, perhaps a couple we have not (but these are explained in the performance notes at end of the piece).

Ex. 16: Some ii, V, I, progressions. Try adding some melody lines on top, as I did in example 8.

Example 16

Am7 D7 G 6/9			Am7 D7#9 G 6/9			Am7 D7#9 Gmaj13		
------------------	--	--	--------------------	--	--	---------------------	--	--

$\begin{matrix} 10 & 10 & 7 \\ 10 & 9 & 7 \end{matrix}$	$\begin{matrix} 10 & 10 & 12 \\ 10 & 9 & 12 \\ & & 12 \end{matrix}$	$\begin{matrix} 10 & 10 & 9 \\ 10 & 9 & 9 \end{matrix}$

Am11 D13 G 6/9			Dm11 G13 C 6/9			Dm11 G13 C6/9		
--------------------	--	--	--------------------	--	--	-------------------	--	--

$\begin{matrix} 5 & 4 & 2 \\ 5 & 4 & 2 \\ 5 & 3 & 2 \end{matrix}$	$\begin{matrix} 10 & 9 & 7 \\ 10 & 9 & 7 \\ 10 & 8 & 7 \end{matrix}$	$\begin{matrix} 10 & 9 & 12 \\ 10 & 9 & 12 \\ 10 & 8 & 12 \end{matrix}$

Ex. 17: "Oui Blues" is a blues in B flat. See the performance notes for details.

‘Oui Blues’

Example 17

Stephen D. Anderson

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* See Performance notes

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“Oui Blues” Con’t

[illegible][illegible]

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* See Performance notes

Performance Notes: ‘Oui Blues’

Measure #6 : Play the first 16th note (E-flat) with first finger barre, then hammer on the next (E nat.) with the 3rd finger, immediately pulling off, back to the E-flat.

Measure #10 : A hammer followed by two pulls.

Measure #12 : In the top voice, use the 3rd finger as a kind of guide to move from the C (8th fret) to the F# (14th fret) and play both notes with 3rd finger. During the move, keep 1st and 2nd fingers in position to play the next two-note chord. While holding the F7 comping chord, with the F on top (13th fret), use the 4th finger to play the slur (C to C#).

Measure #14 : Two B-flat notes (top voice) are played at the end of the measure. You will notice that, instead of holding the first one, there is a rest between the two. I did this for the obvious reason (I wanted to cut off the note, a staccato sound) but also to facilitate the position change. That is, the two B-flats are played in succession, but a different fingering is needed for each one. Also, the second note fingering must set up the next two-note chord, which is also changing it's fingering from the preceding chord. So, after playing the first B-flat with the 4th finger, immediately lift (slightly) the entire hand and drop the first-finger barre onto the 11th fret. The lower part of the barre finger catches the second B-flat and you play it as you position the remaining fingers for the next comping chord (the three-note B-flat13 chord). A good deal of maneuvering, but this is a fairly common situation when using the comping chord approach.

Measure #16 : Play this line while holding the three-note chord that is carried across the bar line of the last measure (B-flat7#5 : sustain the chord as long as possible). The fingering for the single line is a bit difficult, so notice that the first of the three notes (B-flat) is actually played with the same barre that is holding the chord, just play it on the next higher string (2nd) that is barred. The 4th and then the 3rd fingers play the next two notes.

Measures # 19, 20, 21 : Note that a straight quarter-note feel is maintained in the lower voice (the comping chords), while the melody is a bit syncopated. Also a descending barre is used in measures 19 and 20.

Measure #22 : This is an example of a fingering that Lenny used a great deal to play notes that would otherwise be very difficult to reach. Basically, this is using a single finger to play notes at two different fret positions. This is another situation that occurs often when dealing with comping chords and melody. There are sometimes alternate fingerings, but Lenny almost always used this one, and I have come to use it as well. It requires you to use the lower part of the barre-finger (1st), right below or above the knuckle (whichever suits you best) to press the string, while playing other notes (at different fret positions) at the same time. In this measure, you must play the last note (A: 5th fret, 1st string) in this manner while sustaining the comping chord, which uses this same finger (1st) to play the E-flat at the 6th fret (5th string). You must anchor the tip of the first (barre) finger to this E-flat in the tritone (5th string) while the hand moves toward the nut, so the barre is at an angle, covering two frets (5th and 6th). It is tricky but once you adjust, it feels quite natural, and allows for many more possibilities.

If this is too difficult right now, simply use the 4th finger to play the A note at the 10th fret, second string. It's a good stretch but easily within reach. But I strongly suggest that you become familiar (and comfortable) with this barre extension, as the need for it will arise quite often.

Measure #26 : Instead of using the fingering I've indicated, you can keep the fingering from measure #25 (the barre remains in position either way) and simply drop the 3rd finger down on the B-flat in the bass (6th string). Sort of a tight squeeze but it conserves movement. Also in this measure, play out of time (rubato), slowly and, if you wish, use the thumbpick (or thumb) to strum the final chord, sounding the last two notes together, allowing them to sustain.

More Possibilities

Harmonizing the major scale in 4ths was a good place to start and it gives us the basic voicings and forms for the three-note comping chords. But in order to use comping chords most effectively, we need to expand their harmonic range. So, we will explore the three-note voicings from another perspective.

As we have seen, like the two-note chords, these three-note voicings contain some tones of the suggested chord. The difference is that the three-note chords can suggest 'extensions' of the basic 7th chords (the 7th is technically an extension of a basic triad, but here I refer to extensions as tones other than the 7th and, of course, the root, 3rd and 5th). The two-note chords consist of basic or 'essential' tones: the 3rd and 7th. But these three-note voicings can also include extensions, such as the 6th or 9th. With the two-note chords the root is implied. With the three-note chords the implied tones vary with different voicings and their relationships. Both the root and the essential tones may be implied, like in the voicing for Gmajor7, which contains the 6th, the 9th, and the 5th (See Ex.18). This actually suggests a G Major6/9 (G6/9). So... just as extensions such as G Major13 can be substituted for a G Major7 chord...we can use a comping chord to suggest that substitution. The result is the same. The comping chord can function as a G Major7, and this is what counts here.

It is important to remember that the elements that are implied are as significant as the notes that are played. It is through the implied factors that these voicings find an identity. The important concept here is that of RELATIONSHIPS.

Ex. 18 : We saw how this voicing works well for a Major7-type chord, in this case a G Major7. And we have seen that this voicing actually suggests an extension: G6/9 (or, stretching a bit: Gmaj13).

Example 18

G major 6/9 (G6/9)

7/7 or 12/12/12

Now I want to show how these three-note chords, particularly this 4th voicing, can suggest other chords. That is, we can use a single voicing to suggest different chord types and functions, simply by relating the voicing to different roots. In actual practice the roots may be played by a bassist, or just implied by the progression itself. Here, the roots are named in the chord symbols.

Ex. 19 : Note that all the measures contain the exact same notes and voicing. By relating the voicing to a G root, it suggests a G6/9, as before. In the next measure, we change the root to a 'C', and suggest a C6/9. But if we relate it to an 'E' root, then the quality changes, even altering the chord type and function. With an 'E' root this voicing suggests an E11 or sus4-type chord and can function like a Dominant 7 chord. With an 'A' root it suggests an Asus, which can also function like A Dom.7 chord. Then, with 'B' as the root, it can suggest a Bmin11. By implying an 'F' root, a Major7-type chord is suggested.

Example 19

	G 6/9	C 6/9	E 11	A sus	Bm11	F maj7/6

We saw (in Ex.15) that there are at least 3 other 4th voicings that work well for suggesting G Major7 extensions. In the following example (Ex.20) we will analyze these as we did the above voicing.

Ex. 20 : Each staff begins with one of the three-note 4th voicings (the first one is shown in Ex.19). Then, in the measures that follow, we see the chords that are suggested by relating the voicing to different roots.

Example 20

	G 6/9	D 6/9	B 11	F#m11	Esus	

	Gmaj9	C 6/9	F6/9	A11	Em11	Dsus	G9 Dominant Function

	Gmaj7/6	A 6/9	D6/9	F#11	Bsus	C#m11

It becomes obvious how many possibilities exist. I was always amazed at how Lenny used this simple barre across three notes to apply to so many situations.

He was always into sharing and I learned a great deal about analyzing structures and relationships, etc. Of course the only point to all this analyzing is to gain insight and then apply it to the creative process of making music. Eventually, one begins to grasp these relationships intuitively. Lenny had a very natural feel and a total command of these voicings, applying them at will, but you can be sure that he had analyzed everything fully and understood the many relationships at work.

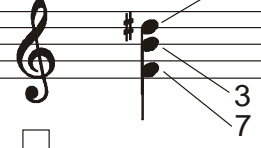
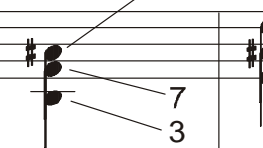
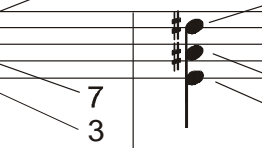
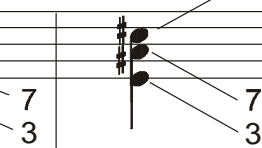

More Relationships (altered chords, etc.)

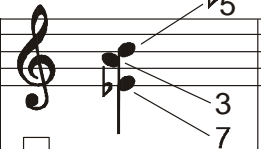
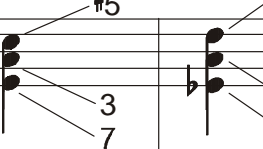
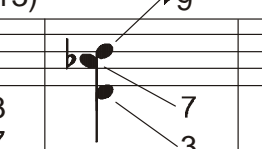


Some extensions and altered chords require a slightly different form. That is, they are suggested by three-note comping-chords that may include intervals other than the 4th or the tritone. However, these voicings have a similar shape as the other three-note chords and the idea is the same. They simply include different notes (altered tones, etc.) in order to suggest a wider variety of chords.

You will notice that some of these are familiar forms that relate to different roots and chords/scales.

Ex. 21 : These are voicings for suggesting some Dominant 7 extensions and chords with altered tones. Remember that you can apply flat-5 substitution to all of these voicings by altering the implied root (see the section on 'Flat-Five Substitution' earlier in this chapter). This allows each voicing to suggest two different chords. Here, I will name only one and you can work out the rest. Also, example 12 gives several of these voicings, showing both suggested Dom.7th chords. So this should give you plenty to work with. As always, you can transpose all these examples to other keys.

Example 21

G7#5	G7#9	C9	C7#9	C7b9
				
8 9 8	3 5 2	7 8 7	8 9 7	6 8 7

F7b5	F7#5	F13	Bb7b9	Bb(9)	Bb7#9
					
4 7 6	6 7 6	7 7 6	4 6 5	5 6 5	6 6 5

Ex. 22 : Here are some altered voicings and extensions with roots on top.

Example 22

Example 22 shows six measures of altered chords with the root (E) on top. The chords and their voicings are:

- E7#5**: Root (E) on top line, #5 (F#) on 2nd line, 3 (G) on 3rd line, 7 (B) on 4th line. Frets: 12, 10, 11, 10.
- E13**: Root (E) on top line, 6(13) (F#) on 2nd line, 3 (G) on 3rd line, 7 (B) on 4th line. Frets: 12, 11, 12, 11.
- E9**: Root (E) on top line, 9 (A) on 2nd line, 7 (B) on 3rd line, 3 (G) on 4th line. Frets: 12, 11, 12, 11.
- E7#9**: Root (E) on top line, #9 (A) on 2nd line, 7 (B) on 3rd line, 3 (G) on 4th line. Frets: 12, 11, 12, 11.
- E13**: Root (E) on top line, 6 (F) on 2nd line, 3 (G) on 3rd line, 7 (B) on 4th line. Frets: 6, 5, 6, 5.
- E7#5**: Root (E) on top line, #5 (F#) on 2nd line, 3 (G) on 3rd line, 7 (B) on 4th line. Frets: 5, 5, 6, 5.

Ex. 23 : We have covered the Minor7 and Minor11 chords. The only altered Minor 7th chord that lends itself well to this approach is the Minor7-flat-5 type. Here are some voicings. **Note the last measure: this voicing must be played in the proper context for it to work effectively. Since it doesn't have the minor 3rd (or any 3rd), implying the E root is not sufficient to identify the chord. Even with the E root this voicing could suggest either E Minor7flat-5, which is what we want, or E7 flat-five or #11 (Dom.7-type chord). We must rely on the melodic content to determine the quality or type of the chord. So, in order to use this voicing as an E Minor7 flat-5, we need to include the minor 3rd in the melody, which satisfies or completes the harmony, so to speak. I added a simple melody to demonstrate this. If we wanted to suggest E7 flat-5, we would use the major 3rd in the melody. This kind of thing is quite common when dealing with implied harmony and is another factor in using the comping chords effectively.

Example 23

Example 23 shows five measures of altered chords with the root on the 2nd line. The chords and their voicings are:

- Am7^b5**: Root (A) on 2nd line, b5 (E) on 1st line, -3 (G) on 2nd line, 7 (B) on 3rd line. Frets: 8, 10, 10.
- Am7^b5**: Root (A) on 2nd line, b5 (E) on 1st line, -3 (G) on 2nd line, 7 (B) on 3rd line. Frets: 5, 6, 10, 11.
- Em7^b5**: Root (E) on 2nd line, b5 (B) on 1st line, -3 (G) on 2nd line, 7 (B) on 3rd line. Frets: 3, 5, 10, 10.
- Em7^b5**: Root (E) on 2nd line, b5 (B) on 1st line, -3 (G) on 2nd line, 7 (B) on 3rd line. Frets: 5, 5, 6.
- Em7^b5 ***: Root (E) on 2nd line, b5 (B) on 1st line, 7 (B) on 3rd line, -3 (G) on 4th line. Frets: 7, 11, 10, 8.

Ex. 24 : Here are some ii, V, I, progressions in G Major using Minor7 flat-5 and other altered voicings, with a bit of harmonic movement.

Example 24

Am7 \flat 5 D7 G6/9 Am7 \flat 5 D7 \flat 9 Gmaj7 Gmaj6 Am7 \flat 5 D7 \sharp 9 Gmaj7/6 G6/9

8	7	7	8	8	7	7	8	10	9	7
10	10	7	10	10	9	9	10	10	9	7
10	9	7	10	9	9	7	10	9	9	7

Ex 25 : A couple of progressions with a simple melody, using two different E minor flat-5 (three-note) voicings. The first progression is: ii, V, I, resolving to D6/9 (Major). The other is: ii, V, i, resolving to D Minor11.

Example 25

Em7 \flat 5 A7 D6/9 (maj7/6) (6/9)

3	3	5	6	3	5	3	5	5	2	4	2
5	5	5	4	5	4	5	5	5	2	2	2
5	5	5	4	5	4	5	5	5	2	2	2

Em7 \flat 5 A7 \sharp 5 Dm11

7	11	10	8	7	10	10	11	13	11	10	10
8	8	8	7	10	11	10	10	10	10	10	10
7	7	7	7	10	10	10	10	10	10	10	10

For the final example (Ex.26) I'll employ many of the elements presented in this chapter. Part A and part B are from the verse and bridge, respectively, of a well-known standard (something about the 4th month of the year..) and should provide a familiar framework.

Ex. 26 (A): (key-G Maj.) ii, V, iii, VI, ii, V, I, ii-V, I.

Example 26 a

Example 26 a musical notation showing two systems of guitar chords and fingerings.

System 1:

- Measure 1: Am7^b5 (F#m7^b5), Fingering: 10, 8, 10
- Measure 2: D7, Fingering: 7, 10, 7, 8
- Measure 3: Bm7, Fingering: 10, 10
- Measure 4: E7, Fingering: 12, 10

System 2:

- Measure 5: Am7, Fingering: 12, 13, 10, 13
- Measure 6: D7, Fingering: 12, 11
- Measure 7: Gmaj7/6, Fingering: 10, 9
- Measure 8: Am7^b5 D7#9, Fingering: 8, 10, 10, 9
- Measure 9: Gmaj13, Fingering: 7, 7, 7, 7

Example 26 (B) : (key:B-flat Maj.) ii, V, I, iii-VI, ii, V, I, I (new key:G Maj.) ii, V, I, I (new key:E Maj.) ii, V, flat-II, I.

Example 26 b

Chord progression: Cm11 F13 B \flat 6/9 Dm11 G13

Measure 1: Cm11 (C minor 11th). Measure 2: F13 (F major 13th). Measure 3: B \flat 6/9 (B \flat major 6/9). Measure 4: Dm11 (D minor 11th) and G13 (G major 13th).

Chord progression: Cm11 F13 B \flat 6/9

Measure 5: Cm11 (C minor 11th). Measure 6: F13 (F major 13th). Measure 7: B \flat 6/9 (B \flat major 6/9).

Chord progression: Am7 D7 G6/9

Measure 8: Am7 (A minor 7th). Measure 9: D7 (D major 7th). Measure 10: G6/9 (G major 6/9).

Chord progression: F \sharp m7 B7 Fmaj13 (D11) E6/9

Measure 11: F \sharp m7 (F \sharp minor 7th). Measure 12: B7 (B major 7th). Measure 13: Fmaj13 (D11) (F major 13th, D11). Measure 14: E6/9 (E major 6/9).

Some Final Words

Although there is always more ground that can be covered, I have presented the basic vocabulary for this unique approach and, hopefully, inspired some insights of a more conceptual nature. Needless to say, this technique does not lend itself to every situation and obviously isn't suited for exclusive use. For instance, one would rarely use these comping chords through an entire arrangement. They are much more effective when used dynamically, within the balance of a performance.

One of the hippest ways to use this approach is in playing interesting rhythmic comping patterns. There are so many variations, from playing a straight quarter-note comp, to sparse, syncopated comping, which is where some very cool things can happen. Lenny would often hold off on the comp chord until just the right moment, on an unexpected beat.... then 'drop' the chord right into a pocket, which would literally propel the rhythm section into another gear a pure joy to hear. Swing.... with a capital 'S'. Well, that was Lenny.

Another rhythmic approach that can be applied most effectively to comping-chords is a technique called, '3 Against 2'. This is actually another major innovation of Lenny's and one that I have devoted an entire chapter to, so I won't go into it here. But I mention it to emphasize the importance of rhythm in relation to these comping chords.

In regard to the melodic and harmonic possibilities (the main focus of this chapter), the balance of a performance is best served by using the comping chords along with fully voiced chords, in a variety of voicings and inversions.

Finally, I'm sure there are other ways to relate to many of these principles, but this is basically the way Lenny handed it down to me, over a period of time of course. I learned mostly from being around as he played, often asking many questions and, more often, just absorbing all I could. Here, I have given many examples and exercises, which can open some doors but are never an end in themselves. As you incorporate what you find valuable into your music, you will begin to 'hear' these voicings and relationships and to apply the principles intuitively. As always...listen.

Special Note: Comping-chord fingerings:

As always, use whatever works best for you. But, obviously this comping style is best executed by playing fingerstyle and using a thumbpick.

Right hand (or left for left-handed players): Usually the two notes of the chord are played with the thumb and first finger (and the second for 3-note chords) and the melody notes are played with the second, third and fourth fingers. Lenny sometimes played the chord with his thumb only, while muting the strings with his palm, leaving all four fingers free to play melody, etc.

Left hand: Left hand fingerings will be indicated (notated) throughout the book for passages that are particularly demanding. Otherwise, there are no absolute rules for this. The only general guideline is simply to use those fingers for the comping-chords that will allow the remaining fingers access to the positions needed for playing other parts. Certainly, this is one of the keys to using this approach effectively.



Harmonics

‘Harmonics’

Most guitarists interested in this material are probably familiar with the concept and basic execution of harmonics. However, for those unfamiliar with the technique, I will start at the beginning.

On guitar there are two types of harmonics. Natural harmonics are those produced on an open string. ‘Artificial’ harmonics are played on a stopped (fretted) string. By touching a vibrating string lightly at specific points along its length, nodes are formed. A node is a point free of vibration. Although a string can be divided at different points ($\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$), producing higher pitched harmonics, our concern is mainly with harmonics created by dividing the string in half. This produces an ‘octave’ harmonic. On guitar, the octave harmonic is played by touching the open string exactly over the 12th fret. This applies to natural harmonics. The same principle applies to artificial harmonics except that the note is fretted. Maintaining a 12-fret distance between the fretted note and the right hand point of contact produces the octave harmonic. That is, touch the string 12 frets above the fretted note. It may be helpful to visualize the 12th fret as a sort of ‘harmonic nut’; to locate the same number of frets above the 12th fret as the fretted note (left hand) is above the nut.

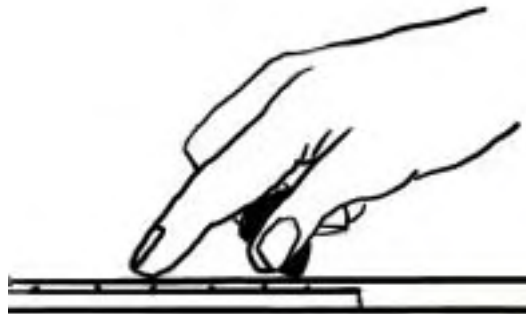
Right Hand Technique

Both natural and artificial harmonics are produced by the same right hand technique. Touch the string at the octave with the tip of the index finger (i) and sound the string with the thumbpick, thumb or thumbnail if no thumbpick is used: see Ex.1. For a flatpick approach: see Ex. 2. In classical music, the string is usually sounded by the third finger (a), but Lenny used the thumb, which leaves the other fingers available for playing arpeggios, inverted intervals, etc. On rare occasions Lenny used the third finger (a) or the middle finger (m) to sound the string, while using the thumbpick to play a regular note on a lower string. While this is worth exploring, our focus will be on the use of index finger and thumb to execute octave harmonics.

Ex. 1



Ex. 2



Lenny's Harmonics:

There is really no one term to describe Lenny's innovations in the use of harmonics. Different aspects of his unique approach have been given various names. Among the terms I have heard, I suppose 'harp-harmonics' is the most common and quite appropriate. But how about: 'harp-ronics' or, my favorite: 'har-peggios'. Well, I believe we can simply use the term 'harmonics' safely, with minimal confusion.

PART ONE: Arpeggios:

Harmonic arpeggios are constructed by alternating harmonics and regular (plucked) notes. First, let's examine the right hand technique. For practical purposes I will refer to the hand used for sounding the notes - the 'picking' hand- as the 'right' and the fingering hand as 'left'. Left-handed players are, no doubt, long accustomed to making the necessary adjustments.

Play the harmonic using the tip of the index finger (as previously explained). Follow with a regular, plucked note using the ring finger (a) or middle finger (m), whatever works best for you. Either the regular note is played first, followed by the harmonic or the order is reversed, depending on the picking pattern used (and other factors, which we will see later on).

Example 3 contains two basic patterns, which we will call 'A' and 'B'. These are actually the same but they start differently, which sets up a different feel. Certain voicings work better with A and others with B. Other variations can be produced by altering the sequence or, beginning on different notes, etc. This is all just with the right hand and within a single voicing, but by shifting notes in the chord and using hammers and pull-offs, etc. many other variations become possible. Some of these are explored in the following pages, but first you should become familiar with these basic picking patterns until the arpeggios flow smoothly.

Ex. 3 : Pattern A : This one begins with the harmonic. Practice the ascending and the descending separately until you get the feel. Then play the full pattern. Try to maintain an even flow.

Pattern B : Again, these two patterns are actually the same once the flow is established, but the fact that they begin on different chord tones or degrees of the scale can make one more effective than the other, depending on the chord voicing. Pattern B begins with the regular, plucked note. As I said, neither of these patterns is absolute and can be modified as desired. Practice this one in the same way as pattern 'A'. The most important thing right now is keeping a steady tempo and feel. Later on you can focus more on balance of volume and tone quality, etc.

Example 3

Pattern A:

Pattern A is shown in two parts: [Ascending] and [Descending]. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes. Harmonic symbols (♣ and ∴) are placed on specific notes. Below the staff, a sequence of numbers (0, 0, 0, 0, 0, 0) is shown, with some numbers having a colon (∴) after them, indicating tablature notes.

The full Pattern A is shown, consisting of the ascending and descending sequences combined. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes. Harmonic symbols (♣ and ∴) are placed on specific notes. Below the staff, a sequence of numbers (0, 0, 0, 0, 0, 0) is shown, with some numbers having a colon (∴) after them, indicating tablature notes.

Pattern B:

Pattern B is shown in two parts: [Ascending] and [Descending]. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes. Harmonic symbols (♣ and ∴) are placed on specific notes. Below the staff, a sequence of numbers (0, 0, 0, 0, 0, 0) is shown, with some numbers having a colon (∴) after them, indicating tablature notes.

The full Pattern B is shown, consisting of the ascending and descending sequences combined. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes. Harmonic symbols (♣ and ∴) are placed on specific notes. Below the staff, a sequence of numbers (0, 0, 0, 0, 0, 0) is shown, with some numbers having a colon (∴) after them, indicating tablature notes.

Harmonic symbols used:

- ♣ On a musical note
- ∴ After a tablature note



Photo: Tom Holmes

Now we will begin with some basic chord voicings. The picking patterns I have used on each one can be varied. Once you become familiar with this approach and get a feel for it, you will begin to combine them and allow the harmony and the progressions you are playing to determine the patterns, often constructing them as you go. For now you may want to simply follow the patterns I am using here, but as soon as you feel ready, begin experimenting.

Ex. 4 : This first one is all open strings, like the pattern examples, except we add one fretted note. For applying harmonics, this is one of the most effective voicings for a Minor 11 chord, also very easy to play. The E Minor11 has open strings with the 9th (F#) on the second fret, first string. Simply use the full barre, with the 9th on top to play this voicing in other keys, as seen with the G Minor11.

For the last two chords I use pattern A, but try other patterns on all of these. Always remember to keep a 12-fret distance between the fingered note and the right hand point of contact where the harmonic is sounded.

Em11

III

Gm11

III

G 6/9

II

Fmaj13

III



Photo: Martha Storey

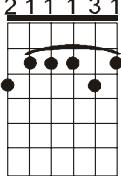
Ex. 5 : This briefly demonstrates how some patterns work better than others, depending on the voicing. I have given two different voicings for G Maj13. Actually, pattern A or B works for both of these but you can hear the subtle differences. Again, these are subjective choices and are also affected by the harmonic context in which the voicings are played. So I'm just giving some very general examples concerning choice of right hand patterns. Try both patterns on both G Major13 voicings (1 and 2) and listen for the nuances.

The next chord (3) in Example 5 is perhaps a better example of a voicing that works with one pattern but not so well with another. This E Minor11 (a favorite of Lenny's) is more suited to pattern A. The next chord (4), E Minor7/11, is a perfect voicing for harmonics, all 4th intervals. I use a variation pattern, mixing up the sequence a bit, which is just a basic example of the many variations that are possible.

I have given patterns A and B only as guides, not to be used in any strict fashion. They are basically the same, simply starting at different degrees of the arpeggio, and either on a harmonic or a regular note. Use these patterns as a starting point and explore. Once you get a feel for this, you cease thinking so much in terms of patterns; rather, the arpeggios 'flow' and connect (through voice-leading, etc.) and the sequence variations are determined by the voicings used and the development (movement) of the harmony. In other words... make it up as you go.

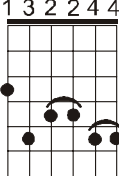
Example 5

2 1 1 1 3 1



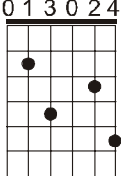
Gmaj13
Number 1

1 3 2 2 4 4



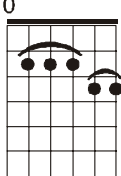
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Number 2

0 1 3 0 2 4



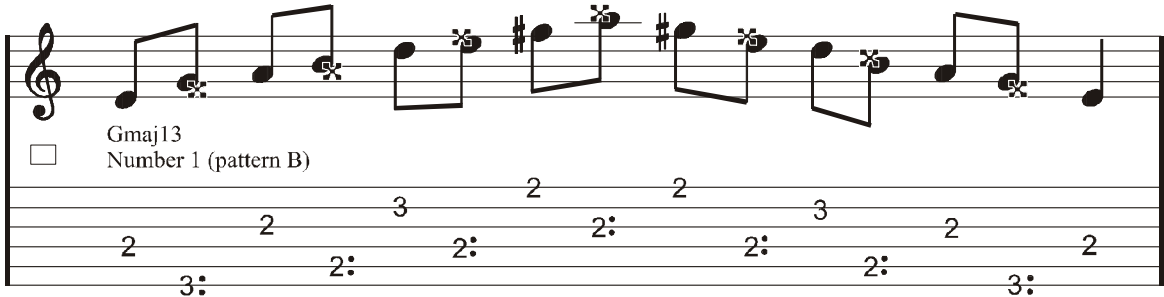
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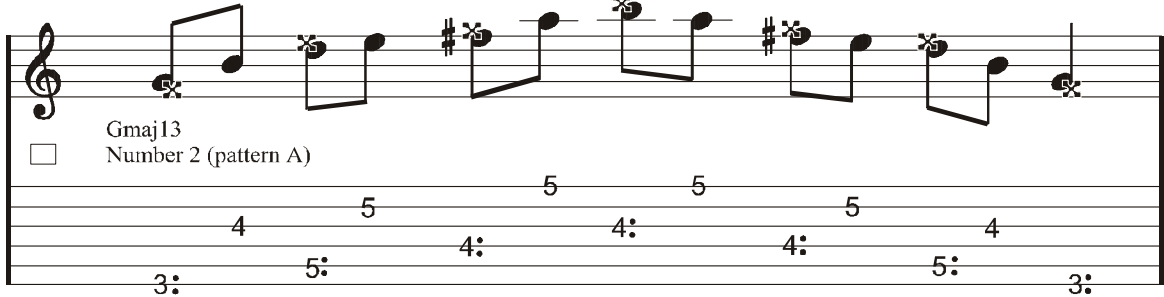


Em7/11
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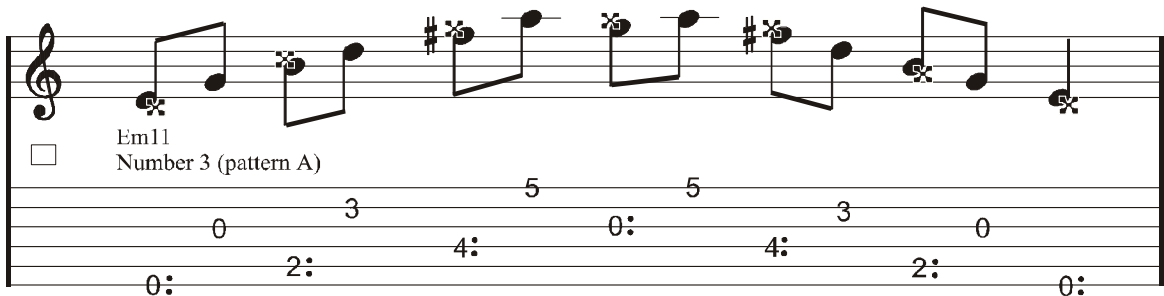
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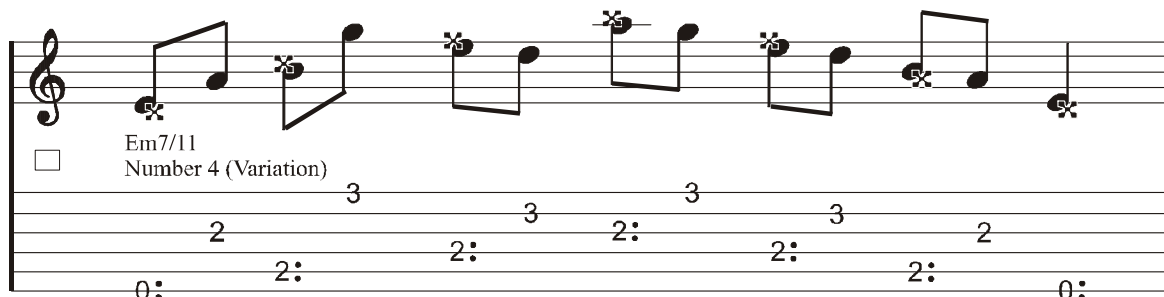
☐ Gmaj13 Number 2 (pattern A)



☐ Em11 Number 3 (pattern A)



☐ Em7/11 Number 4 (Variation)



Part Two:

Chord Voicings

Although there is no absolute formula, chords voiced in 4ths tend to be most effective for the use of harmonics. Many of the more traditional chords, those voiced in 3rds, containing unisons, etc. do not lend themselves very well to this approach. But almost any chord can be voiced to support harmonics. A bit of experimentation will reveal many interesting possibilities.

The following pages contain some chord voicings that work well for harmonic arpeggios. Many of these are voicings that Lenny favored and often used. I need to point out that I have mainly given chords that include all 6 strings so that the harmonic arpeggios can be extended as fully as possible. Of course you can break these down, play only part of the voicings, or make any modifications you like. Also note that I haven't given the right hand (picking) patterns for most of these. I hope that, by this point, it is clear that you have various choices in this, either using patterns A or B, or other sequence variations. So, I have used chord diagrams (boxes) and will leave the choice of arpeggio patterns to the player's discretion.

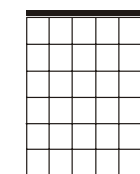
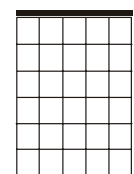
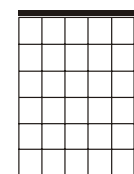
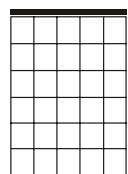
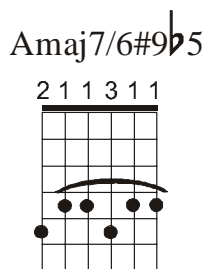
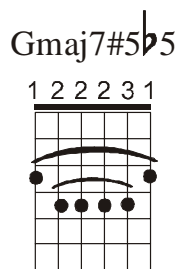
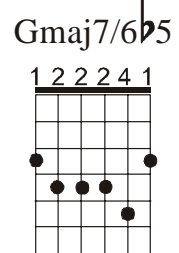
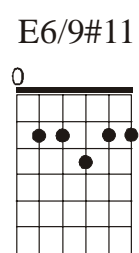
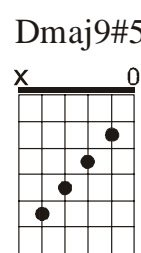
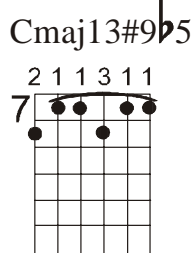
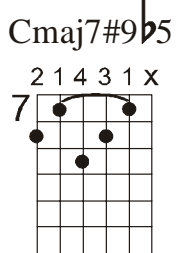
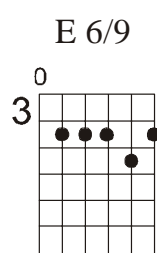
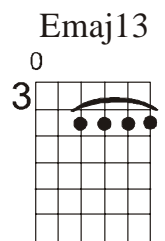
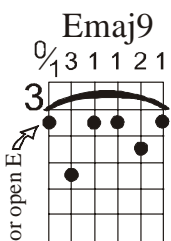
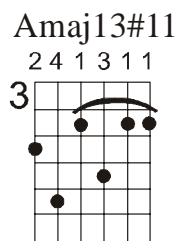
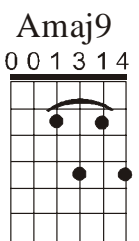
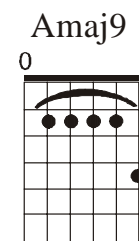
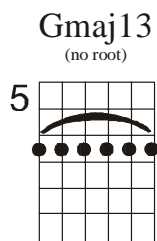
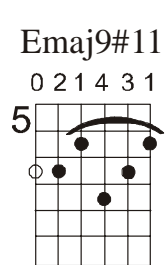
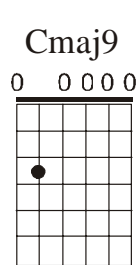
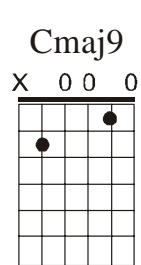
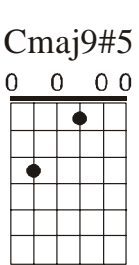
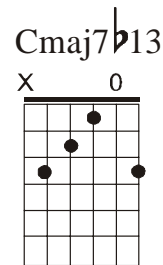
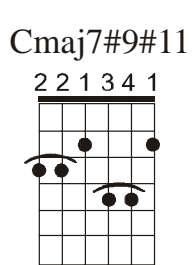
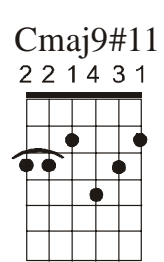
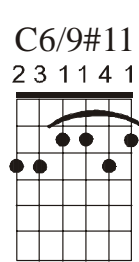
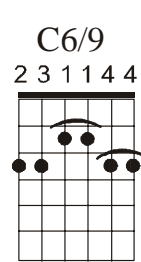
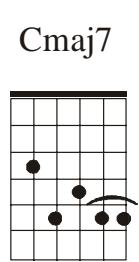
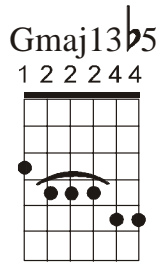
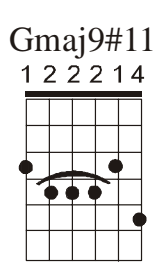
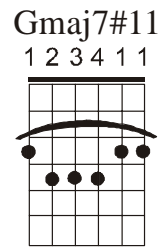
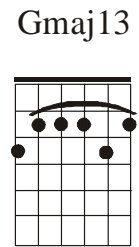
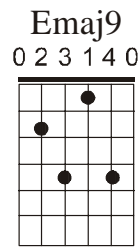
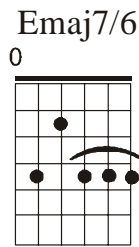
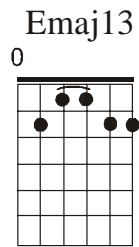
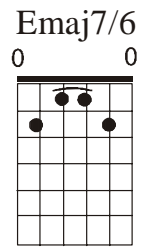
Try to keep the volume uniform. The regular notes tend to sound louder than the harmonics, so even things out by playing the regular notes a bit more softly.

Some notes on the notation:

- (1) As usual the small 'o' at top of the chord diagram indicates an open string. But here, it also has another meaning. When placed on a string and fret position, it means that a harmonic is played 12 frets up, as with a fretted note, except the original note is not fretted. It is one of the natural harmonics that occurs when the string is divided at a point other than in half. So, it is not an 'octave' harmonic. To put it simply, when this marking is seen, play the harmonic 12 frets up on the open string. This will produce the same note as if it was played at the original location. With the voicings given here, this almost always occurs as the natural harmonic at the 7th fret, so you would sound the harmonic on the open string at the 19th fret.*
 - (2) Where the fingerings may be less obvious, I have written them above the chord diagrams. Many of these have alternate fingerings, so use what works best for you.*
-
-

Major type chords

(for harmonic arpeggios)



Minor type chords

(for harmonic arpeggios)

Em 0 0 0 0 0 0 	Em7/11 1 1 1 1 2 1 7 	Em9 0 2 1 4 4 4 5 or open E 	Em11 0 2 1 4 4 1 5 or open E 	Em11 0 1 3 0 2 4 	Em11 0 1 4 1 2 1
Em11 1 1 1 1 3 3 	Em11 0 1 3 1 2 2 	Em sus/add 9 2 0 3 0 0 4 	Am sus/add 9 0 0 0 0 	Am sus/add 9 0 0 0 0 	Am9 0 0
Am7/6 0 0 0 	Am6/9 0 0 2 4 1 3 	Am11#5 1 1 1 1 2 3 5 	Em11/13 0 1 1 1 2 3 7 	Em11/13(no root) 3 1 1 2 4 1 5 	Bm11/13 0 2 1 4 3 1 3
Am6/maj7 1 3 2 1 4 1 5 	Am13/maj7 1 3 2 1 4 4 5 	Am11/maj7 1 1 2 1 1 4 5 	Em11/maj7 0 1 4 1 3 1 	Am6/maj7 0 0 3 1 2 4 	Am/maj7#5 1 4 2 1 3 1 5
Bm7b5/#5 1 2 1 1 3 1 7 	Bm11 3 1 4 2 1 x 5 	Bm11 1 2 0 3 4 0 	Bm11#5 1 2 0 0 4 0 	Bm11#5 3 1 1 2 1 1 5 	Bm11#5 1 1 1 1 2 3 7
Am7/6 1 3 1 1 4 1 5 	Bm7/6 1 1 3 1 2 4 	Cm6/maj7 x 1 3 2 2 4 	Am13 1 2 1 1 3 4 5 	Em13 2 4 1 3 1 1 	Bm9 3 1 4 4 4 4 4
Bm9 3 1 1 1 1 1 7 	Em6/maj7/9 (no root) 1 2 3 3 3 1 	Bm6/maj7/9 0 1 2 2 3 4 5 			

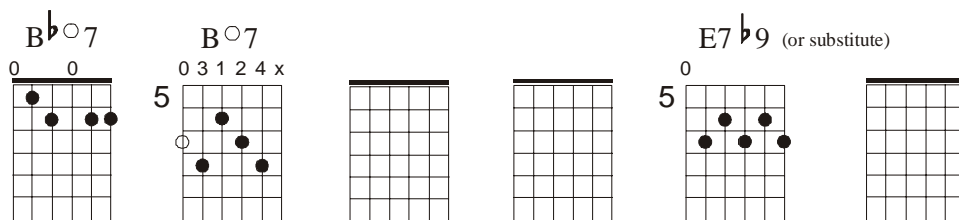
Dominant-type chords

(for harmonic arpeggios)

G9 2 1 3 1 4 4 	G9 1 2 1 1 3 1 7 	D9 2 2 1 3 3 3 	A7/6 1 3 1 2 4 1 5 	G13 2 1 3 1 4 0 	G13 1 2 3 3 3 4 	
D13 2 2 1 3 3 4 3 	A13 1 3 1 2 4 4 5 	G9#5 2 1 3 1 4 x 	G13 (no root) x 1 2 2 3 3 8 	D9#5 x 2 1 3 3 4 3 	A7#5 1 4 1 2 3 1 5 	
E7#5 0 1 2 1 1 3 	G7#11(C#7b9b5) 1 2 1 3 1 1 	G9b5 2 1 3 1 1 4 	G9b5 (C#7b5#5) 1 1 1 1 2 3 9 	D7b9 2 2 1 3 1 4 3 	D7b9b5 1 2 1 4 3 1 3 	
D7b9#5 x 3 2 1 4 1 3 	D7#9b5 1 2 1 3 4 1 3 	E7#9#5 0 2 1 3 4 4 5 	E7#9#5 0 4 3 2 1 1 3 	A7#9#5 4 3 2 0 1 0 	A7#9#5 x 1 2 2 4 3 3 	
E13b9 (no root) 0 1 3 3 3 4 5 	E13#11 0 1 2 1 1 4 7 	E9#11 0 2 1 3 4 1 5 	A9#11 (Eb9#5b5) 1 2 1 3 1 4 5 	E7b9#5 0 4 2 1 1 0 	B13 0 1 2 1 4 3 5 	
A13susb5 1 2 1 3 4 1 5 	A7susb5#5 1 2 1 4 3 1 5 	A7/6sus 1 2 1 3 4 1 5 	E9#11 1 2 1 1 3 4 4 	B7/11 2 4 1 1 3 x 4 	B7/6sus 2 4 1 1 3 1 4 	
B13sus 1 3 1 4 4 4 7 	E7/6sus 3 1 4 2 1 x 5 	E13sus 0 1 3 2 4 4 5 	E11 0 1 1 1 2 1 	E11 0 7 	E13sus 0 1 1 1 1 4 7 	E7/11 0 1 1 1 4 1 7

Diminished Chords

(for harmonic arpeggios)



PART THREE

Close Voicings and Inverted Intervals

Lenny developed another way of using octave harmonics with regular notes. By sounding a harmonic and regular notes together, he was able to play some unique voicings that would otherwise be impractical on guitar.

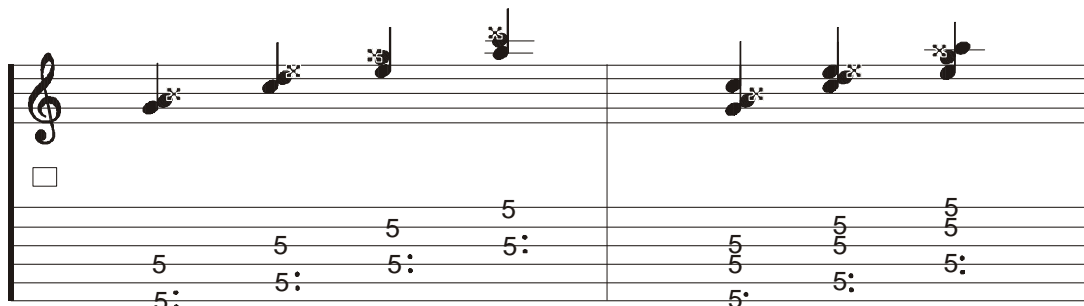
When two notes of different pitches are sounded together, the distance between them is called an interval. When the lower note is played as a harmonic, it is raised an octave. This changes the quality of the interval. If it results in raising the lower note above the other, then the interval is 'inverted' (see example 2).

In some cases an actual inverted interval is not produced, but the harmonic still creates a 'close voicing', which would be difficult to play without using the harmonic. Roots and other notes that are in the bass register are moved inside the chord by using this technique. This allows inversions that are usually better suited for piano, and it can add some very subtle tonal variations and colors.

This employs the same right hand technique for sounding the harmonic as before, but instead of alternating harmonics and regular notes, the notes are sounded together, as shown in example 1.

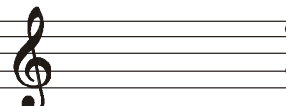
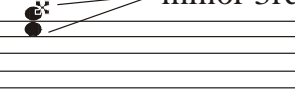
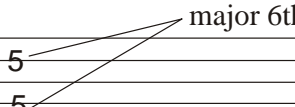
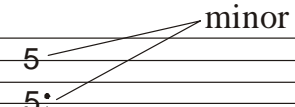
Ex. 1 : To practice the basic technique, use a straight barre and begin with this simple pattern. I have shown both two-note and three-note voicings here, but you may want to work with just the harmonic and one regular note at first (as in the first measure). As far as right hand fingerings for the regular notes: use what feels natural for you. The voicings themselves will generally dictate the proper fingerings. It is basically the same idea as with the harmonic arpeggios, except here the notes are played together. Use your own judgement and a little logic and there you have it.

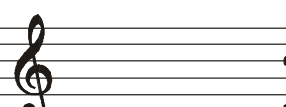

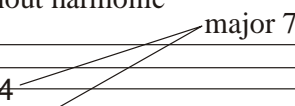
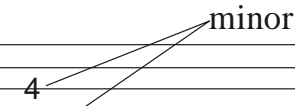
Example 1

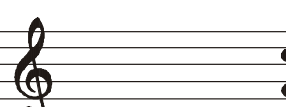

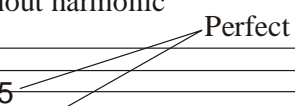
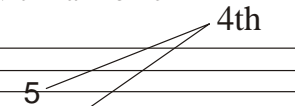


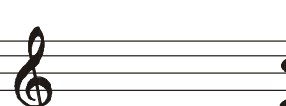
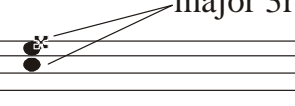
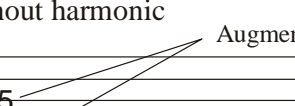
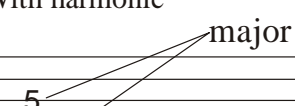
Ex. 2 : Here are some examples of inverted intervals. First, a regular interval is shown (without a harmonic) and named. Then this is followed by the new interval that is created when the lower note is played as a harmonic. Since the harmonic raises the lower note above the other, these are called ‘inverted intervals’.

Example 2

 <p>major 6th</p>	<p>Inverted</p>  <p>minor 3rd</p>
<p>Without harmonic</p>  <p>major 6th</p>	<p>With harmonic</p>  <p>minor 3rd</p>

 <p>major 7th</p>	<p>Inverted</p>  <p>minor 2nd</p>
<p>Without harmonic</p>  <p>major 7th</p>	<p>With harmonic</p>  <p>minor 2nd</p>

 <p>Perfect 5th</p>	<p>Inverted</p>  <p>4th</p>
<p>Without harmonic</p>  <p>Perfect 5th</p>	<p>With harmonic</p>  <p>4th</p>

 <p>Augmented 5th</p>	<p>Inverted</p>  <p>major 3rd</p>
<p>Without harmonic</p>  <p>Augmented 5th</p>	<p>With harmonic</p>  <p>major 3rd</p>

Ex. 3 : For the following examples we will explore the Minor 2nd interval as it occurs in Minor 9 voicings. First note how the use of the harmonic accomplishes the minor 2nd without the 4-fret stretch that would normally be required. In this inversion of the Minor 9 chord, the minor 2nd interval exists between the 9th and the 3rd and the 9th is played with the harmonic. These are not full voicings but rather the harmonies suggest Minor 9 chords. Some chord tones may be omitted (root, 7th, etc.) and implied only. Later examples will include more chord tones.

Example 3 Minor 2nd intervals in minor 9th chords

Instead of stretching 4 frets to play a minor 2nd.....use a harmonic

minor 2nd

5 9 5 7:

In a minor 9th chord, a minor 2nd exists between the 9th (2nd) and the 3rd

Amin9 (without harmonic)

Amin9 (with harmonic)

(Root implied)

5 5 9 5 7:

(5) Root

These harmonies suggest minor 9th chords. The 9th is played with a harmonic

Bmin9

Amin9

3rd

7 9 7 9 7 5 7 5

9: 9: 9: 7: 7:

Root

Bmin9

Amin9

5th 3rd

7 7 9 7 5 5 7 5

9: 9: 9: 7: 7:

Root

Ex. 4 : Now we will explore a different inversion of the Minor 9 chord. Here we play the 3rd with the harmonic instead of the 9th. This inverts the minor 2nd interval. Some of these are fuller voicings, adding the 5th and the 7th, etc. Roots can be implied, but I have given them here in the bass. Play the bass notes first and let them sustain as you sound the close voicings.

Example 4

□ Inverted minor 2nd intervals

8 8 9 9
7: 7: 7: 7:

Bm9 Am9

9th
6 6 6 4 4
5: 5: 5: 3: 3:
3rd Root

Note: The root can also be played as a harmonic if desired

Add a note (5th)

Bm9 Am9

5th 9th
7 7 5 5
6 6 4 4
5: 5: 3: 3:
3rd

Add a note (7th)

Bm9 Am9 Bm9 Am9

7th 5th 9th
5 5 7 7 5
6 6 6 6 5
5: 5: 3: 3: 5
3rd

with root on top
Root 5th 9th

Example 4 con't

Bm9

Dm9

Remember that you can apply the relative major/ minor concept to many of the voicings throughout this book. For example : the above D Minor9 voicing can also be analyzed as an F Major 7/6. In this context, the minor 2nd interval exists between the 7th and the root.

Fmaj7/6

Fmaj7 **Cmaj7**

Ex. 5 : Here are some ii V I progressions using harmonics for close voicings. These are just some basic ideas and you can combine these voicings with single lines and other elements, and further develop some of the harmonic movement given here.

Example 5

The image displays four systems of musical notation for ii V I progressions, each with a treble clef staff showing notes and a bass staff showing fingerings. The chord names are written above each system.

System 1: Dm9, G7 \flat 9 #5 #11, C6/9. The bass staff for Dm9 shows fingerings: 3, 5, 5, 5, 5, 5. For G7 \flat 9 #5 #11: 3, 4, 4, 4. For C6/9: 3, 3, 2, 2.

System 2: Dm9, G7 #5 \flat 5, C6/9#11. The bass staff for Dm9 shows fingerings: 5, 5, 5, 5. For G7 #5 \flat 5: 4, 4, 3, 4. For C6/9#11: 2, 3, 2, 3.

System 3: Am9, D7#9#5, Gmaj13. The bass staff for Am9 shows fingerings: 5, 5, 5, 7. For D7#9#5: 6, 6, 4. For Gmaj13: 2, 3, 3, 2. A circled note (B \flat) in the D7#9#5 staff is highlighted with an arrow.

System 4: Am9, D13 \flat 9, G6/9. The bass staff for Am9 shows fingerings: 5, 5, 7. For D13 \flat 9: 8, 10, 9. For G6/9: 7, 8, 7, 7.

Example 5 continued

Em11 A7#9#5 D6/9b5

□

7 7 5 7 7 6 5 5 6 4 5 4
5 7 5 7 4 5 5 5 4 5 4 5
(7:) 7: 5: 7: 4: 5: 5: 6: 5: 4: 5: 4:

↑ This B harmonic can either be fingered, or played on open string at 19th fret.

Dm9 C#9 Cmaj9

□

5 4 3 4 3 3 2 3 2
3 5 3 3 3 2 3 2 2
5: 5: 5: 4: 4: 3: 3: 3: 3:

Ex. 6 : For progressions like this, one effective way to use the harmonic is on the root of each chord. This creates a line that ascends chromatically, but rather than being a bass line, which is usually the case in when moving roots chromatically (in this kind of progression) the line is now in the middle of the harmony.

Example 6

Cmaj7 C#°7 Dm7 D#°7 Em7

□

5 5 6 7 8
4 3 5 5 7
5: 4: 5: 6: 7: 7: 7: 7: 7: 7: 7:

Ex. 7 : Here are some ideas for playing close voicings over bass pedal tones. Lenny showed me the first one I have given here. It uses all fingers (right hand) close together, so it will take some work. Balancing the volume and tone is a bit difficult but very important, and also quite rewarding. For the last (4th) one, I use a short arpeggio pattern with the close voicings and bass pedal, changing the pattern and voicing slightly in the last measure.

Generally, this technique works well with many of the chords given in Part 2, ‘Chord Voicings’. As always, experiment and explore the possibilities.

Example 7 Close Voicings over sustaining bass (pedals)

The first system consists of four measures. The first measure is Cmaj7/G, the second is C#maj7/G, the third is Cm9/G, and the fourth is C#maj7/G. The second system consists of four measures. The first measure is Cmaj7/G, the second is Fmaj7/G, the third is C#maj7/G, and the fourth is Fmaj7/G. The third system consists of four measures. The first measure is Amaj13, the second is Dm11/A, the third is Amaj13, and the fourth is Dm11/A. Each measure shows a treble clef staff with a chord voicing, a bass staff with a sustaining pedal (half note), and a bass line with fingerings.

This one combines a short arpeggio pattern with the close-voiced chords:

The example shows four measures. The first measure is Amaj13, the second is Dm11#5/A, the third is Dm9#5/A, and the fourth is Dm9#5/A. Each measure shows a treble clef staff with a short arpeggio pattern, a bass staff with a sustaining pedal (half note), and a bass line with fingerings.

PART FOUR:

Extensions and Embellishments

Here are some ways to embellish the chord voicings and harmonic arpeggios. By using hammers and pull-offs while playing arpeggios, Lenny would add extensions to many of the voicings. In the next section ('Scales'), this same basic technique is used to play straight scales, but here we combine scale fragments with the arpeggios to extend the harmony of the chord. However, I usually identify these added notes as chord-tone extensions rather than notes of a specific scale. Of course these are basically the same but this keeps the focus on harmony rather than melody.

I am giving only a few examples, but this should convey the basic concept and allow you to develop your own ideas. This is something you will want to explore fully. Try using the hammers and pulls on all the chord voicings given in part 2.

Some will lend themselves to this better than others and sometimes by modifying a voicing slightly, you can adapt it. Lenny almost always used this approach when playing harmonic arpeggios.

Concerning the notation, I'm not using any time signatures for these examples. As with most of the straight harmonic arpeggios, the note values are basically all the same, maintaining a steady flow. So, the note groupings here are mainly just to convey the basic feel and then you can apply the concept to various rhythmic situations.

Ex. 1 : This begins as a basic G Minor 11 voicing, but by using the hammers and pulls, the 13th (or 6th) is added, making it suggest G Minor11/13.

Example 1

Gm11/13

The image shows a musical score for a guitar. The top staff is in treble clef and contains a sequence of notes: G4, Bb4, D5, F5, Ab5, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4. Above the staff, there are two measures labeled '1.' and '2.'. The bottom staff is in bass clef and contains a sequence of notes: G3, Bb3, D4, F4, Ab4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Above the bottom staff, there are two measures labeled '1.' and '2.'. The notes are grouped with slurs and fingerings (1, 2, 3, 4, 5) to indicate hammer-ons and pull-offs. The overall effect is a smooth, flowing arpeggio that suggests a G Minor 11/13 chord.

Ex. 2 : This is basically the same thing with an A Minor11 voicing. The same extension (13th) is added but I have used a slight variation of the hammer/pull.

Example 2

Am11/13

V

5 5 5 5 5 5 5 5

5: 5: 5: 5: 5: 5: 5: 5:

Ex. 3 : This suggests an E Minor11/13. Here is a different position for playing the same type of chord with another variation of the hammer/pulls. This can also suggest an extension of the relative major (G Major13#11).

Example 3

Em11/13

Gmaj13#11

VII

1. 2.

7 7 7 7 7 7 7 7

7: 7: 7: 7: 7: 7: 7: 7:

Ex. 4 : The Dominant 7 chords offer, by far, the most possibilities for this approach, particularly the altered Dominant 7 voicings. Some of these voicings already include one or two extensions that are not chord/scale tones, so the options are multiplied, especially when the root is implied. The first arpeggio here suggests a D7flat-9,#9,flat-5,#5. This shows how effective this approach can be in extending the harmony. By using hammers and pulls, what began as a five- note D7flat-9,flat-5 chord, suggests a chord with 7 notes ... and it is still voiced on only five strings. By using full 6-string voicings and more hammer/pulls, the harmony can be extended further. Most of the voicings given in part 2 have 6 notes and some are very effective in this context.

The second chord (D11/13flat-9) in example 4 actually illustrates the opposite idea. That is, you can also achieve variety by playing shorter arpeggios.

Example 4

D7 \flat 9 (#9) \flat 5 (#5)

IV

D11/13 \flat 9 (no root)

III

The image shows two musical examples. The left example is for the chord D7 \flat 9 (#9) \flat 5 (#5), labeled with Roman numeral IV. It features a treble clef staff with a melodic line of eighth and quarter notes, and a bass staff with a bass line of eighth and quarter notes. The right example is for the chord D11/13 \flat 9 (no root), labeled with Roman numeral III. It also features a treble clef staff with a melodic line and a bass staff with a bass line. Both examples include fingering numbers (1-5) and slurs to indicate specific arpeggiated patterns.



Photo: Tom Holmes

Example 5

55

PART FIVE

Scales

Harmonics can also be used for playing scales. For this, we will employ the same basic approach used in part 4, except these are straight scales. The techniques used for playing arpeggios, extensions and scales are similar, but with certain distinctions. With arpeggios and extensions, the emphasis is on harmony. For playing scales, the harmonics and hammer / pulls produce scale tones in straight sequence, from root to octave (with some variations), keeping the focus on melody rather than harmony.

Playing straight scales is not one of the more practical uses for octave harmonics, but in combination with arpeggios and other harmonic techniques, this method of playing scales can offer some interesting possibilities. So, I'll give the formulas and leave the application to the player's discretion.

Some of the left-hand fingerings are tricky, as a finger may have to move quickly from one position (and note) to another as the scale is being played.

Major Scales

G major (descending) A major (descending)

The image shows two musical staves for descending scales. The first staff is for G major (descending), showing notes G4, F#4, E4, D4, C4, B2, A2. The second staff is for A major (descending), showing notes A4, G#4, F#4, E4, D4, C4, B2, A2. Below each staff is a diagram of the fretboard with fingerings: for G major, 0: 2 0, 1 0, 0; for A major, 2: 4 2, 3 2, 2.

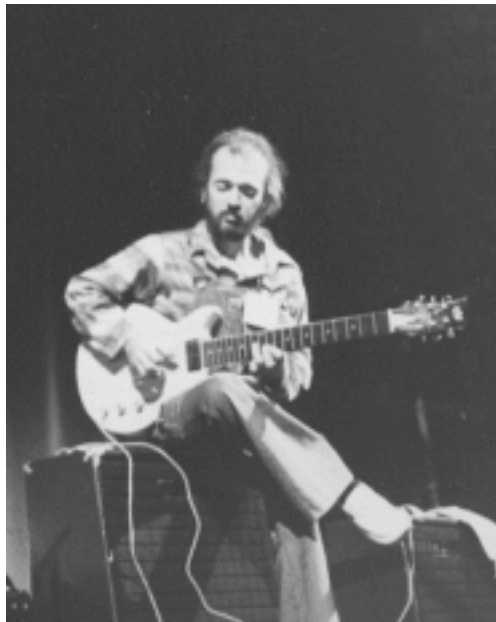
A major scale (Ascending / Descending)

The image shows a musical staff for the A major scale (Ascending / Descending), showing notes A4, B4, C5, D5, E5, F#5, G#5, A5. Below the staff is a diagram of the fretboard with fingerings: 2 2 3, 2 4, 4 2, 3 2, 2.

Minor Scales

A minor scale (Ascending / Descending)

A minor scale (Ascending / Descending)



Minor Scales

E minor scale (Ascending / Descending)

2 0 0 1 0 1 0 0 2 3

2: 0: 0: 0: 0: 0: 2:

E minor scale (Ascending / Descending)

VIII

9 8 10 8 10 8 10 8 9

9: 9: 9: 9: 9:

E minor scale (from 5th scale degree) [B Phrygian]

III

4 3 5 3 5 3 5 3 4

3: 4: 4: 4: 3:

E minor scale (Variation)

III

5 3 4 3 5 3 5 3 5

3: 3: 4: 4: 4:

A jazz minor scale

(Melodic minor ascending)

4 3 1 1 1 4 2 1

V

7 5 5 5 7 6 5

A jazz minor scale (Ascending / Descending)

4 3 1 1 1 4 2 1 2 4 1 1 3 4

V

7 5 5 5 7 6 6 7 5 5 5 7

A jazz minor (extended)

4 3 1 1 1 4 2 1 2 4 1 1 3 4 3 4

V

7 5 5 5 7 6 5 7 5 6 7 5 5 7

Minor Scales

E harmonic minor scale (beginning on the 5th scale degree)
also Spanish or Hebrew scale or B dominant 7 altered

E harmonic minor scale (Extended)
Same as above, but with a different fingering and extended

Whole Tone & Diminished Whole Tone Scales

G Whole tone

C Whole tone


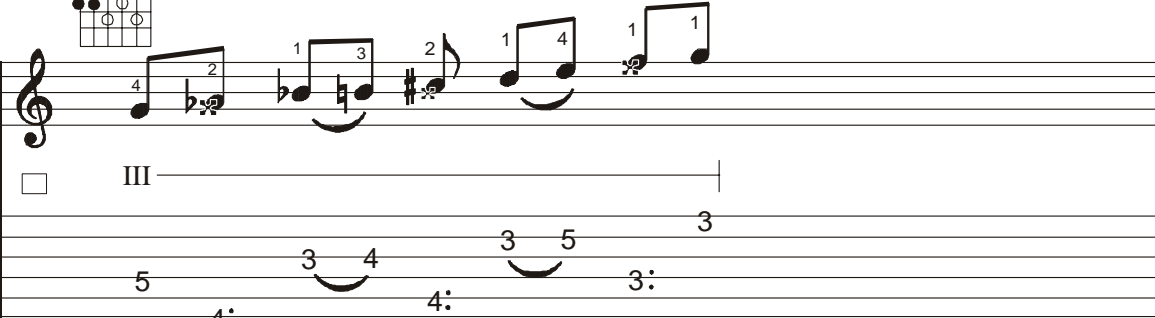
A \flat Diminished Whole Tone

E Diminished Whole Tone

Diminished - Symmetrical 8 note scales

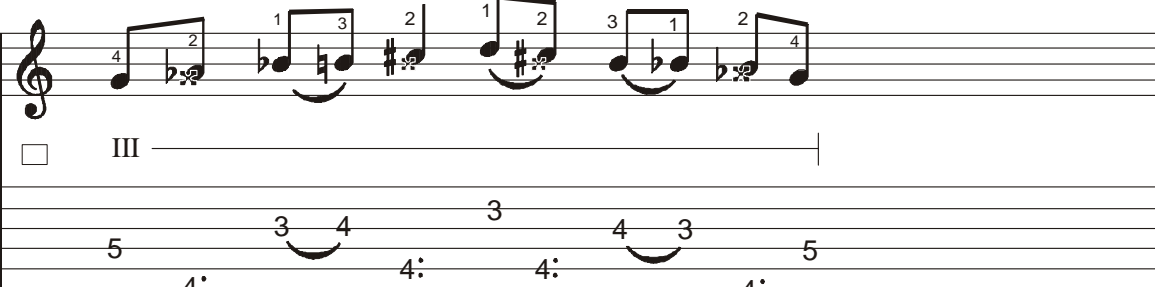
G Diminished

134
224111

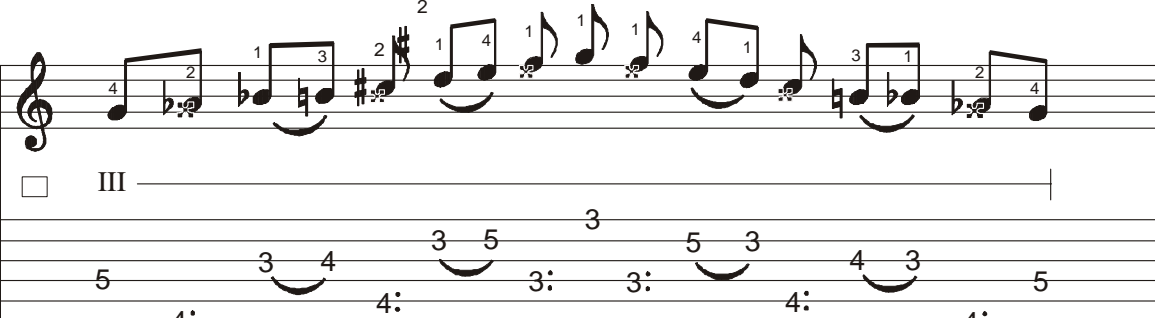
III

Partial Scale (Ascending & Descending)



III

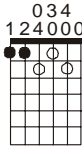
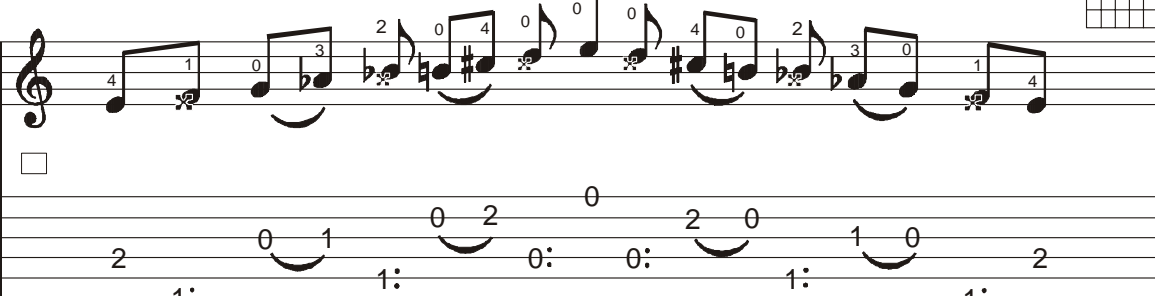
Full Scale (Ascending & Descending)



III

E Diminished (Open position) 8 note scale

034
124000

Chromatic Scales

G Chromatic (Partial descending from 5th to Root)

Alternate _____

G Chromatic (Ascending)

G Chromatic (Descending)

Cycle pattern (try playing over a G bass)

The Modes

C Ionian (C major)

V

5 5: 5: 5: 5:

A Dorian

V

7 5 5: 5: 5: 5 7

E Phrygian

VIII

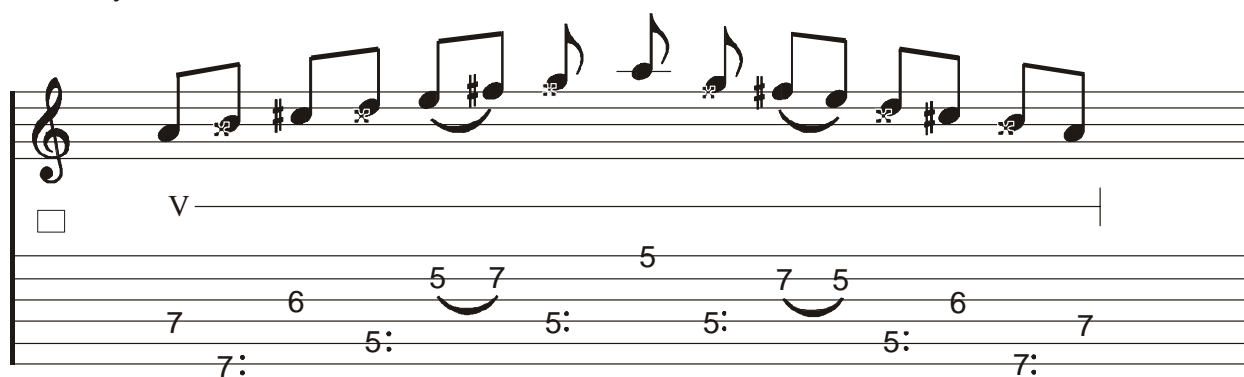
9 8: 9: 9: 9: 8:

G Lydian

II

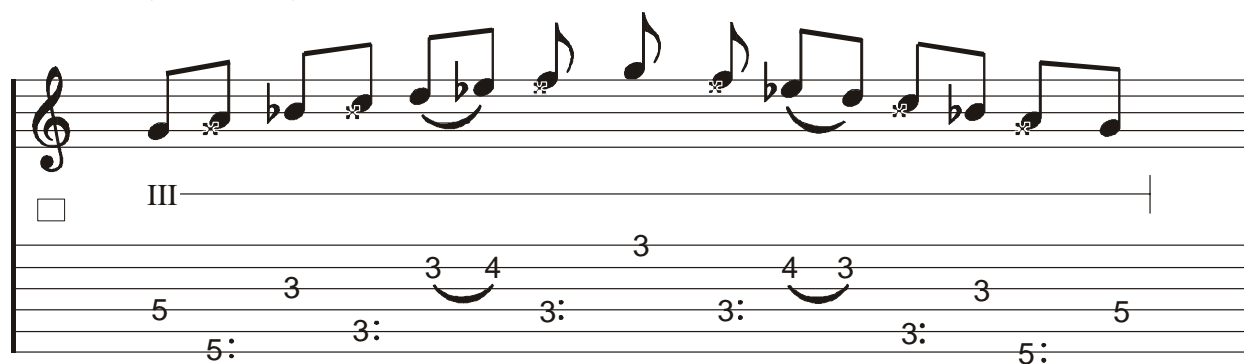
2 2: 2: 2: 2: 2 3:

A Mixolydian



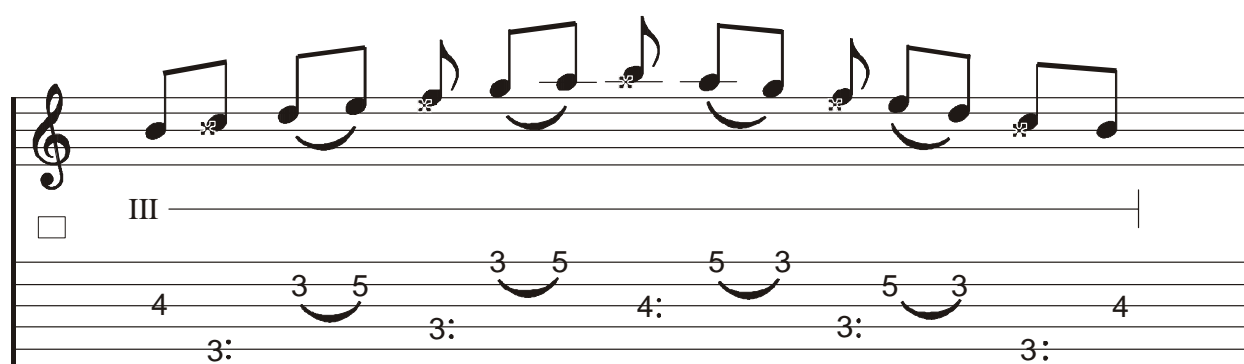
Musical notation for the A Mixolydian scale. The scale is written on a treble clef staff. The notes are A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), and A5 (quarter). Below the staff, there is a box labeled 'V' and a series of numbers indicating fingerings: 7, 6, 5, 7, 5, 7, 5, 6, 7. The numbers are grouped with slurs and dots to indicate specific fingering patterns.

G Aeolian (Pure Minor)



Musical notation for the G Aeolian (Pure Minor) scale. The scale is written on a treble clef staff. The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), and G5 (quarter). Below the staff, there is a box labeled 'III' and a series of numbers indicating fingerings: 5, 3, 3, 4, 3, 4, 3, 3, 5. The numbers are grouped with slurs and dots to indicate specific fingering patterns.

B Locrian



Musical notation for the B Locrian scale. The scale is written on a treble clef staff. The notes are B4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter), Ab5 (quarter), and B5 (quarter). Below the staff, there is a box labeled 'III' and a series of numbers indicating fingerings: 4, 3, 5, 3, 5, 5, 3, 5, 3, 4. The numbers are grouped with slurs and dots to indicate specific fingering patterns.

Excerpt from: 'OPHELIA'

This is a piece from a current project in-progress. Here I have given just a modified version of the music, a sort of short 'cycle' using some of the harmonic arpeggios from the song. The actual piece is much longer and contains some other sections, as well as vocals. This is from a CD project titled, "Distant Voices": a body of work consisting of songs based on poems by Arthur Rimbaud, Dylan Thomas, Oscar Wilde, Edgar A. Poe, Wm. Blake and others.

This is from a poem by Arthur Rimbaud titled, "Ophelia". Shakespeare's lady (from 'Hamlet') inspired Rimbaud's poem and my piece draws from both influences. While the structure of the music is affected by my lyrical adaptation, this is not our concern here. I have simply used the arpeggio patterns from the two main sections of the song. I selected "Ophelia" because it also shows the use of harmonic arpeggios in a melodic song-form. I arranged it as a repeating cycle so that it can be played in an unbroken flow. This is an example of a more compositional approach; that is, instead of using harmonics to embellish, etc. they are used as the foundation of a piece. I have explored this a great deal and written some very different kinds of things using this approach, "Ophelia" being just one example.

I have employed a different type of notation for this piece. As elsewhere, I use both tab and standard notation but, as explained at the beginning of the book, I have used the 'classical guitar' method for the staff notation. However, here I use the usual standard notation, that is: the music is notated as a single voice. The nature of the arpeggios and the melodic and harmonic movement made this the logical choice.

With the use of the tab and standard notation, as well as the chord diagrams, everything should be clear. The main objective is to maintain a steady flow, especially as the chords change. This includes sustaining an even volume between the harmonics and regular notes. As it comes together, you can begin to work on dynamics, using slight variations in volume and tempo to develop nuance and subtlety within the performance.



Ophelia

Stephen D. Anderson

<http://www.popomedia.com/artists/sda.html>

020340



241311



131121



241311



131121



D.C.

The musical score is written for guitar in 4/4 time. It consists of four systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature of 4/4. The first system has a square box in the first measure. The second system has a square box in the first measure. The third system has a square box in the first measure. The fourth system has a square box in the first measure. The fifth system has a square box in the first measure. The sixth system has a square box in the first measure. The seventh system has a square box in the first measure. The eighth system has a square box in the first measure. The ninth system has a square box in the first measure. The tenth system has a square box in the first measure. The eleventh system has a square box in the first measure. The twelfth system has a square box in the first measure. The thirteenth system has a square box in the first measure. 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The seventy-sixth system has a square box in the first measure. The seventy-seventh system has a square box in the first measure. The seventy-eighth system has a square box in the first measure. The seventy-ninth system has a square box in the first measure. The eightieth system has a square box in the first measure. The eighty-first system has a square box in the first measure. The eighty-second system has a square box in the first measure. The eighty-third system has a square box in the first measure. The eighty-fourth system has a square box in the first measure. The eighty-fifth system has a square box in the first measure. The eighty-sixth system has a square box in the first measure. The eighty-seventh system has a square box in the first measure. The eighty-eighth system has a square box in the first measure. The eighty-ninth system has a square box in the first measure. The ninetieth system has a square box in the first measure. The ninety-first system has a square box in the first measure. The ninety-second system has a square box in the first measure. The ninety-third system has a square box in the first measure. The ninety-fourth system has a square box in the first measure. The ninety-fifth system has a square box in the first measure. The ninety-sixth system has a square box in the first measure. The ninety-seventh system has a square box in the first measure. The ninety-eighth system has a square box in the first measure. The ninety-ninth system has a square box in the first measure. The hundredth system has a square box in the first measure.

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‘Interview’

The following is taken from an extended interview, conducted over a period of several months.

Ron: Perhaps we could start with your first exposure to Lenny’s music. What were the circumstances?

Stephen: I recall a day, around 1975, when Danny Davis gave me two obscure records. I was about 21 years of age and had been playing guitar for many years. Then, as now, I was very involved in original music and Danny knew I was interested in jazz and experimenting a great deal. So one day he told me about a guitarist that he had co-produced for RCA, around 1968-69, named Lenny Breau. He said that there was no way to describe Lenny’s playing and that I should just hear his music. He left the room and returned some time later with two albums and handed them to me, saying I could keep them. I was immediately intrigued by the image of Lenny playing that bizarre Baldwin. I had seen these guitars for as long as I could remember at ‘Sho-Bud Music’, down on lower Broadway (Nashville) but never played one. There was something extraordinary about that first contact with those records. When I asked Danny where Lenny was presently, he said that he had lost contact with him and that these two records would likely be all that I would find of Lenny’s music, unless there were some recordings around in Canada. So I thanked him for the records and went on my way.

It was a few days before I was able to play the records but the feeling remained that here was something very unique. I got to a turntable as soon as I could and put on “The Velvet Touch of Lenny Breau, Live!” (at Shelly’s Manne-Hole in Hollywood, Ca.). If I was intrigued by the images (and notes by Johnny Smith) on the album cover, it was nothing compared to my reaction upon hearing the MUSIC!! As I listened, I knew immediately that this was something that would have a great impact on my approach to the guitar, on every level. While I connected with some things Lenny was doing, I heard him playing things I had never before conceived. I was quite astonished to suddenly discover that there could be such innovation that I was unaware of. I had been considered something of a prodigy (not my favorite word) from an early age, although I didn’t hold myself in particularly high regard. I was certainly aware of many of the great players in jazz and of most of the guitarists that were really playing something, including many obscure ones. Yet this was the first time that I was unable to listen... absorb... then play, fairly quickly if I was sufficiently interested, what I heard. This only added to my enthusiasm.

I had been somewhat restless and was moving more toward composing and not playing as much guitar, but things changed after hearing those first few minutes of Lenny’s music. It was like I felt when hearing John Coltrane the first time, not stylistically, etc. but in terms of the sheer impact that it had on me, and this being the guitar, it was even more personal. Of course I wanted to know and learn what Lenny was doing, but beyond this I was excited about the many possibilities his music suggested and the real daring he displayed in doing what seemed impossible.

Certainly, these were all first impressions. After meeting Lenny I discovered the passion and vision that distinguished his music, beyond his awesome technique and innovations, incredible as they were. But at this point, the music on these records was all I knew of Lenny, and as I listened... a journey began.

Ron: It seems the odds were very much against your paths ever crossing, in person, that is. Relate, if you will, the events that led to your meeting with Lenny and what occurred during that first encounter.

Stephen: About a year passed after Danny gave me the records, during which I was ever more into Lenny's music. At that time I was playing in a number of different situations and traveling a bit, so wherever I went I asked if anyone had heard Lenny play or knew anything about him. I think I met one or two but, even for them, he was a rumor only. At this time I really knew nothing about Lenny's past history (before 1969) and I was unaware of the many Canadians that dug his music and regarded him with the respect he deserved. Except when performing, I was very reclusive and these were the days before the Internet, so I was quite content to have discovered Lenny's music and just wanted to play even more. Needless to say I adapted my technique which, on a purely physical level, included using a thumbpick and keeping my nails even longer than I was accustomed to.

One day I was visiting a friend and two girls dropped by. They said they were on their way to a restaurant to hear a jazz guitarist they had heard about. I asked where and they told me it was a place called 'Irelands'. Now, this was sort of a 'chain' restaurant, not fast food but certainly not a place for dinner and entertainment and definitely not a jazz club. It seemed strange and I asked who the guitarist was. One of the girls said it was a guitarist named 'Lenny Brow' (as she pronounced it). Well, I sat there for a moment, not reacting but slowly focusing on what she had said. By then they were walking out the door so I ran, grabbed her and asked her to please repeat the name. She was convinced, no doubt, that I was some kind of madman but she repeated the name in the same way. I asked if she could possibly mean Lenny 'Breau' and she said that she supposed that was it. Well, that was quite a moment... of excitement but also disbelief.

Honestly, I didn't think this could be the same Lenny. I never expected to hear of him in the present tense, much less to find him playing anywhere. The fact that she said he was at 'Irelands' made it just too bizarre. This obscure, legendary artist suddenly appears at a steak and biscuit restaurant where families go to eat after church on Sunday night. Well, this all flashed through my mind and I found it just too unlikely. Yet I had, from the beginning, felt an intense connection and his music had become very important to me.

So, I bid my friend farewell and left to consider this thing. I knew the entire thing may be a mistake and a disappointment, perhaps a guitarist with a similar name. I had a gig that evening so it wasn't until the following night that I made my way to the club (I'll refer to it as a 'club' just for the sake of convenience). When I arrived it was fairly dark and there were only about 10 people there, eating at various small tables. I sat down, ordered a drink and waited. It seemed forever but was probably only 20 minutes or so. I had come alone and didn't want distractions, so I sat patiently biding my time. Finally, a small figure appeared from a side area, a drink in one hand and a guitar in the other. He fumbled around a minute and finally got situated. There was a

very small riser for a stage on which sat a chair, an amplifier and a mic stand with a microphone. He took a seat, plugged into the small amp and tested the mic. During this time, I was trying hard to decide if this was Lenny Breau. It was dark in the room and although I had seen the photos on the albums, so far I didn't recognize this shadowy figure. He was very short, with an almost gnome-ish quality. Then he leaned over to the mic and said, "I'd like to welcome you to the first set. My name's... like, my name's... " (I was all nerves, how long would it take to solve this mystery) "... man, like my name's Lenny Breau".

And then he played!

Immediately all doubt fled. I was immediately captivated and I listened, entranced for some time. When I happened to look around for a moment I realized that no one was even aware. Of anything! How could they be sitting there and be unaware of Lenny? So they were aware of NOTHING!! Sadly I've seen this all too often over the years and on occasion I let it really get to me. But on this night... I didn't care. I was there and Lenny was there and he was playing. I slowly got up and moved to the table directly in front of him. Lenny played mostly with his eyes closed (that night and always) and at one point he opened them and looked around, a sad expression on his face. Then he focused, saw me sitting there, and he smiled. He played so beautifully and finished the set saying, "I'm going to close this set with my theme song... 'I'm Back in the Saddle Again' ". And he was. And so was I.

Ron. : What a wonderful way to confirm that it was indeed Lenny Breau... by the first notes that he played. Was the last song, which he referred to as his 'theme' song, actually something Lenny played often?

Stephen. : Yes, he would close one or more sets with, "I'm Back in the Saddle Again" and this is one he always sang. Lenny had a lot of fun with it, as did everyone listening, and he would often change the words and sing in crazy voices. Actually the song was quite appropriate as he was just starting to play out again, back in the land of the living, back in the saddle. He didn't do this song as much later on but he would sometimes pull it out of the hat unexpectedly. I remember another crazy one he used to do. He would sing: "You are too beautiful for one man alone..... so I brought my brother..."

Lenny went through some dark times but his wonderful sense of humor remained intact, which I was very grateful for in times to come.

Ron. : Now, I'm sure you stayed for the next set.

Stephen. : Well, you might say I stayed for the next few years. After the set Lenny came over to my table, we introduced ourselves and I asked him to sit down, which he did. I really don't remember exactly what was said but I know I told him how I was into his music and came there specifically to discover if it was really him playing. He was a bit surprised, I think. Apparently he had been playing there for a few nights already and many of those that came were hearing him play for the first time. I believe Chet Atkins had come one or two nights and brought some people, but on this night I was the only one there to hear him. I told Lenny how Danny Davis had given me his two RCA records and the intense impression they had made on me. I was very

moved by his openness and total lack of pretense. He noticed my fingernails and asked, with genuine interest, about my experience with the guitar. I wanted to ask about a million things and reassure myself that this wasn't some dream. The atmosphere was a bit surreal, to be sure. We talked awhile, then he said, "... man, like... what was your name again?" I told him and he smiled, " Yeah man, like Steve... do you think you could give me a lift home after the gig? I mean, if you're staying 'til then anyway." "No problem," I tell him.

So he returned to the 'stage' and announced the second set. Many times in the future I was to see Lenny suffer from bad nerves when around people. It wasn't that playing made him nervous, he had been playing onstage all his life. It was simply that he was uncomfortable around groups of people. So this night he was relaxed and after introducing himself (even though I was the only one listening) he looked over and asked if there was anything I wanted him to play. Many things came to mind but I said, "My Funny Valentine." Lenny said, "Yeah? Like, do you want to hear that? Dig!"

I listened, enthralled as Lenny played. I called more tunes and he played fascinating interpretations of each one. Finally it was late and Lenny played his theme song again to close. I don't know if any other people came in that night but I doubt I would have noticed them at all. Lenny packed his guitar and we got ready to leave. I had a car at the time and we headed for his apartment. By the time we got there we had talked about many things and I already felt a growing closeness with this man, who only a day before had been an almost mythical character to me, a legend and a mystery. Well, he remained all of these, in the best sense, as well as becoming my dear friend and mentor, as time passed. So, after we arrived at his place, Lenny asked me in and we sat up until the early hours, talking and listening to records on a cheap, old stereo he had sitting on the floor. We found that we dug much of the same music: Miles, Bill Evans, etc.

Finally, I said goodnight and drove home, unaware of how much my life was to change from this meeting. I embarked on a journey that night and formed a friendship that I will always treasure.

Ron. : Man, that was indeed a propitious evening. I know you have mentioned how your long-term memory is much better than your recollection of more recent events. Well, this is clearly the case and it is indeed something to be grateful for.

Stephen. : Yeah, my memory is something of a legend in my family. But there were still many things I have really had to search out in the course of this interview, either in my mind or elsewhere. I recently found some of my journals, which have been of great value to me in recalling my early days with Lenny. And often when playing music, a particular voicing or passage will awaken an entire scenario, or open a door through which I envision a distant day, a vision and a memory of Lenny.

Ron. : You recently related such a day to me. In fact, it picks up your story about where you left it, right after meeting Lenny. Perhaps you could continue from there.

Stephen: In the days after we first met, I would go by to visit Lenny about every other day. I would stand at the door listening to him play, which he was always doing, then I would knock on the rickety screen door. The music would stop and the door would open just a crack, two dark brown eyes peering out... a bit apprehensively at first. Then he would recognize me, swing open the door and, with a smile, invite me in.

I recall some of the very first things Lenny showed me. We were talking about some of our favorite recordings and I mentioned a Bill Evans record that I dug special : “Bill Evans Alone”. Lenny knew it well and started playing, “Never Let Me Go”, which occupies an entire side of the album. Afterwards, he sketched out a quick chart for me and, amazingly, I still have it after all these years



Another cut on the record is my favorite solo interpretation of, “Here’s That Rainy Day”. Lenny dug it too, so as morning turned to afternoon he laid it out, exploring many possibilities and ways of harmonizing the tune. He would show me a voicing, a harmonic passage, etc. and then another way of playing it all. Although this was just a fraction of what I was to learn from him in years to come, this first session (sitting on the couch, then the floor of his little apartment) is something I recall vividly even now, some 25 years later.

Lenny and I soon became close friends, living together, off and on, through the years. He played constantly, whether at a gig or around the apartment. I would often ask about something and he would explain or demonstrate, which would usually lead to other things. Lenny was always excited about music and was always exploring. It was an ongoing revelation just to sit with him as he played and these were the times that I absorbed the most. I think Lenny was

probably the least jaded person I've ever known. His pure joy in playing music, in making a discovery, was a beautiful thing and I would get caught up in it as well. We would often sit, passing the guitar back and forth all day long, although I made sure it was in Lenny's hands the majority of the time.

Ron. : I truly hope that one day you will write a full account of your years with Lenny. Clearly, it would require an entire volume, especially if you provided the level of insight and detail that you have given to this interview. I know you cannot touch on every aspect of your relationship here, but perhaps you could share some things that have been most important to you.

Stephen. : Considering all the experiences we had, it would seem that Lenny and I spent a great many years together, when actually we knew one another for only about 8 years. The period we were together most was 1976-80, but even after that I don't think more than 6 months ever passed without contact. In 1982 we again spent much time together, as Lenny was going through very turbulent marital problems. I could write a great deal on this tragic subject but I feel no desire nor need to do so. I can only say that I wish, with all my heart, that my efforts to help in this regard had been more successful.

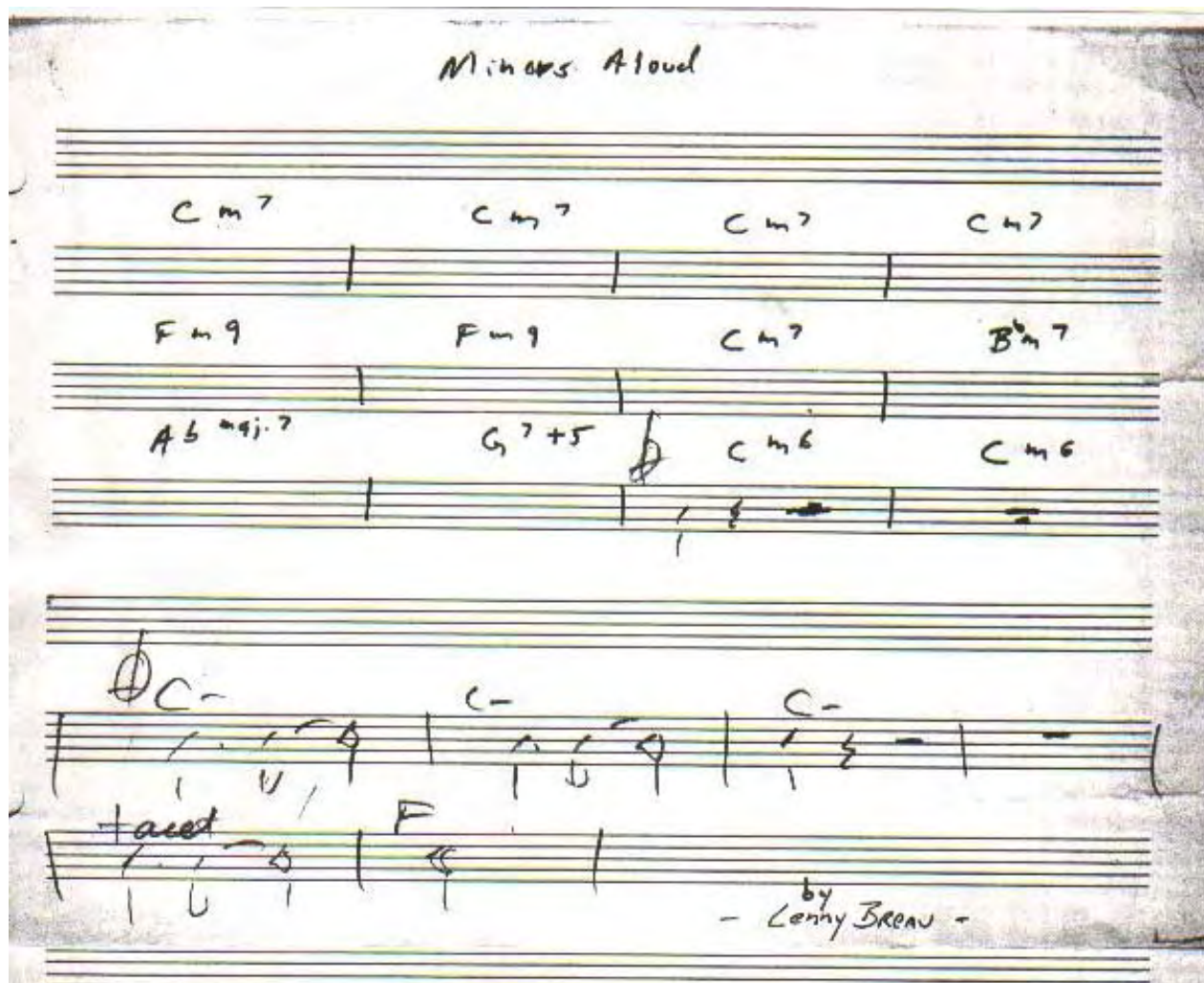
After some reflection, I have decided to share a bit about some of the people that were part of both our lives: family, mutual friends, etc. By no means can I include everyone, as there were so many, but this will provide a frame of reference and perhaps some insight.

One of our closest mutual friends was Richard Cotten. Richard was a fine guitarist and owned a music store in Nashville for many years, 'Cotten Music'. He was a good deal older than I was; about Lenny's age, I believe. I actually bought one of my first guitars from Richard when I was around 10 (my folks did, that is) so he had known me since I was a kid. He was very supportive, always giving Lenny a place to stay if he needed it and any equipment he wanted to use.

Although Richard wasn't really a bass player, he knew a lot of tunes and could play the changes, so he often played bass with Lenny at gigs and we would hang out at his place afterwards until the early hours. He was supportive of me as well and knew how close Lenny and I were. Richard died just a few years ago after a long illness. His wife, Darcy, a great lady and friend, now runs the store. Richard was a good friend and I miss him.

I often went with Lenny to his recording sessions and there are a couple that I remember well. One of these was at Pete Drake's studio (I believe... but it has been many years) and was released as an album titled, "Minors Aloud". This was Buddy Emmons and Lenny, along with Charles Dungey on bass, Randy Goodrum on piano and Kenny Malone on drums. I remember that Lenny was drinking 'peach schnapps' (of all things) before we went into the studio (on this occasion I did not, uh... indulge). Alcohol was about the worst thing for Lenny, especially for his playing. Unlike junk, alcohol had a negative effect on his touch, among other things. But this time he didn't drink much (understandably) and he played great. They did a song titled, "On a Bach Bouree" that is still a favorite of mine. This is an arrangement of the Bach piece that Lenny did

in waltz time. I had heard him play it solo, but this was the first time with a rhythm section, as well as Emmons on steel. The ensemble version came off beautifully. Two other tunes, "Secret Love" and "Scrapple from the Apple" really swing. On our way out of the studio after the session I picked up several of the charts, one of which I still have... the title tune, "Minors Aloud".



I remember meeting a number of artists when Lenny was sharing the bill, often at a club called the 'Exit/In'. These were the days when some great jazz artists still played Nashville, a situation that, sadly, has changed. A few that played the 'Exit/In' fairly regularly in those days include: McCoy Tyner, Dizzy Gillespie, R. Roland Kirk, Pharaoh Sanders, Dave Holland, Sun Ra, Chick

Corea, (original) Weather Report, P. Newborn, Jr., Oregon, Airto M. with Flora P., and so many others. Some that I met with Lenny were Pat Martino,



Photo: Pat Martino & Lenny Breau in Nashville 1976 (Note: SDA in mirror reflection)

Gary Burton, Stephan Grappelli, John McLaughlin, Larry Coryell and a few others. It meant a lot to know how much these artists really respected Lenny. I also had the privilege of spending some time with Don Thompson when he and Claude Ranger were in town to record the Direct to Disc LP with Lenny. He had long been a favorite bassist, as well as a fine pianist.

From time to time guitarists from all over the world would search Lenny out and travel to Nashville to take a few lessons. We called them ‘pilgrims’ and this was quite fitting, as many of them had made a long trek... a pilgrimage to the rather shabby shrine of Lenny’s little apartment. I used to joke with Lenny, calling him the ‘oracle’ (which he actually was). None of these travelers were disappointed and Lenny was always very generous and gracious.

Of the many players that came to Lenny’s gigs, there is one that stands out in my memory. Jimmy Bryant showed up one night and started coming almost every week for quite some time. He sometimes sat in, on fiddle instead of guitar, but he usually dug just drinking beer and hanging out. He liked me, I suppose, and we became friends. He would buy me breakfast and we would talk about music. Like Lenny, he always encouraged me to keep playing my own way. I’ll always remember Jimmy Bryant.

Ron: : You mentioned having some family relationships. Could you elaborate on this somewhat?

Stephen: : Several months after we met, two of Lenny's children came to Nashville to visit. They were great kids and we soon became good friends. Chet stayed for awhile but (I think) he had to return to Winnipeg, so he left before his sister, Melody. Chet made more visits in the future and loved spending time with his dad. Melody stayed on and we were soon romantically involved. She was truly beautiful and loved music and we were soon spending every minute together. It was one of the happiest summers I can remember.



Melody Breau and Stephen Anderson

We stayed with Lenny and his girlfriend at his apartment... close quarters, but we all got along wonderfully. Lenny's girlfriend then was Cindi Shubert, a girl I had known briefly in Knoxville. Barney Evers, a friend of mine, introduced her to Lenny. Cindi was really a terrific girl, a musician and singer and she treated Lenny with love, respect and patience. Of course they had problems like every couple but this was absolutely the best female relationship Lenny had, during the time I knew him. In retrospect, Cindi makes an even greater impression, taking into account Lenny's negative, perhaps fatal, relationships with women. Anyway, it was a wonderful summer for Lenny, Cindi, Melody and me.

When Melody returned home to Winnipeg we wrote almost every other day. I went up to Winnipeg right after Christmas and stayed with Melody at her mom's. Valerie was gracious and treated me with respect. I was grateful for her hospitality and Mel and I had a great time, spending New Years in about 5 feet of snow. I got to know Chet much better during this time. He was very open, making me feel at home and always willing to help in any situation. Chet was in excellent physical condition, into karate and serious training with weights. He was aware of what you might call the 'zen' of weight lifting and was very committed. But he was interested in many other things as well, including music and guitar.

During the following year, Melody and I lived in Nashville for awhile and things went well but after awhile financial and personal problems made it difficult for me to support us and she went back to Winnipeg until I could get some things worked out. We planned it to be a short separation but time passed and life carried us onto different paths. We wrote letters for a long time and we never really broke up, but I had a period of personal misfortune, so to speak, and we eventually lost contact. I was playing a lot, traveling some, and back on the junk road, for the most part. It wasn't until some years later that we met again. We had remained friends and when she and Chet came to Nashville to visit Lenny, around 1982 or '83, they stayed with me. Lenny was in his last marriage and Chet stayed with them at first but ended up at my place, staying a month or so after Melody left. I was sorry for her to leave and we kept in touch for awhile, then again lost contact. It was several years after Lenny's death before we got back in touch. Now, as always, I wish the best for Melody, Chet and Valerie, up in Winnipeg Manitoba.



Melody Breau and SDA

Several years ago I contacted Lenny's mother, Betty Cody. She is a wonderful woman and when I first heard her voice it was truly incredible... she sounded so much like Lenny. Since then we have kept in touch somewhat, by letter and phone, and lately I am pleased that I have been able to keep in contact a bit more regularly. She is indeed a gracious and remarkable lady and she always loved and supported Lenny.

I remember Lenny telling me about another daughter he had in Canada. He would play a favorite waltz (a favorite of mine as well) and often begin it with a dedication. I recently discovered a version of this on a tape I recorded of Lenny. During a solo set, he introduces the song something like this: "...I have a little daughter up in Edmonton, Alberta... and her name is Emily... there happens to be a song named "Emily"... we named our daughter after that song..."

Many times since Lenny's death I have thought of Emily and often when I play the waltz I recall Lenny's tender dedications to her. I was indeed pleased when I heard news of her recently and that she was involved in a film project, a tribute to Lenny. When I finally saw the film, it moved me deeply. The film is not only a tribute to Lenny as an artist, but also a kind of journey, Emily's quest to find out as much about him as possible, and in so doing, to know her father in the only way left to her. I was very impressed with her work and, much more than just an excellent biography, it truly invokes Lenny's spirit. I have recently been in contact with Emily and find her to be an intelligent and creative person. Lenny would certainly be proud of her.



Stephen D. Anderson

It's obvious that my relationship with Lenny went beyond our involvement with music and was very much like a family situation. This was true, not only in the usual sense, but also in ways that are quite impossible to explain. Our common struggle with opiates brought us together as well... out of need, sometimes desperation, but always with mutual support. Throughout it all, however, the music was paramount. It was always the focal point and always what really mattered. Any shortcomings Lenny may have had existed only because he gave so very much to the music. His influence on me has been immeasurable and his profound commitment to his music has inspired me most of all.



Quartal Harmony

‘Quartal Harmony’

The guitar naturally lends itself to 4th-based, or quartal, harmony. The fact that it is tuned in 4ths (except for the major 3rd interval between the 2nd and 3rd strings) has an impact on many of the techniques covered in this book, indeed on guitar music in general. Two examples are, ‘comping chords’ and ‘harmonic arpeggios’. Most of the comping chords are 4th voicings and chords voiced in 4ths are generally the most effective for playing harmonic arpeggios. There are many other examples of Lenny’s use of quartal harmony in various musical situations, but the most important insight may be gained by focusing on his approach to building ‘scale-tone’ 4th chords. This is the foundation upon which many of these examples are built and one that can be developed and applied in a creative way.

The term ‘scale-tone’ is used in this book to describe chords constructed using only the notes of a particular scale. For example, to build scale-tone chords on the major scale, take the root, place the 3rd above it, then the 5th and so on, repeating the formula from each successive note in the scale. This should be familiar territory and is obviously an example of traditional harmony in which chords are built from thirds. The same basic principle applies to scale-tone 4th chords, except that the chords are built from fourths. That is: root, 4th, 7th, etc. But this is where the similarities end. The function and application of quartal harmony is quite different from traditional, 3rd based harmony. There are several sources available that explore quartal harmony in depth and should certainly be investigated. For our purposes we will focus on root position chords built on the major scale and some modal relationships.

First, we’ll look at the basic formula.

Ex. 1 : the C Major scale harmonized in 4ths. These are root-position chords containing 3 notes, constructed of two 4th intervals.

Example 1 C Major - Scale-Tone 4th chords

Scale degrees and 4th intervals shown

Root-position 4th chords are often played using only 3 notes, although on guitar, voicings of up to 6 notes are possible. The full, 6-note 4th voicings are useful mainly for reference (see Ex.2) but the 4 and 5-note voicings are very effective for arpeggios, particularly harmonic arpeggios.

We will deal with root position voicings only. First and second inversion 4th voicings are well worth exploring, but for the approach and applications we are focusing on, root-position is most conducive.

Ex. 2 : the G Major scale harmonized in 4ths. These are full, 6 note voicings. Begin each scale-tone chord on the 6th string and build in 4ths.

Example # 2 G major: Full voicings (on all 6 strings)

	5	7	8	10	12	14	8ve	15	8ve
T	5	7	8	10	12	13	(2)	15	(3)
A	4	5	7	9	11	12	(0)	14	(2)
B	3	5	7	9	10	12	(0)	14	(2)

Although there are few circumstances in which the full 6 note chord will be used, learning these full voicings and the fingerings will make it easier to locate different 4th voicings. Rather than simply constructing 3, 4 or 5 note chords on their various string groups, it is more useful to first map-out the 4th voicings using all 6 strings. This yields a framework that contains all the positions and shapes for various string groupings.

Ex. 3 : These are three-note 4th chords from the G major scale. The chords in both [A] and [B] contain the same notes and voicings but are located on different string groups. Notice the different shapes determined by the string group. All of these forms exist within the 6-note chords shown in Ex. 2.

[C] : Again, the same chords but played on the next lower group of strings. I switched to a lower octave beginning with the chord built on the fourth degree of the scale, due to the high neck position. I did this because I wanted to illustrate the shapes that are characteristic to each string group, but usually I would move to the next higher string group to facilitate the higher pitch and maintain an ascending motion. Using this technique, called ‘string transference’, you have access to a much wider range and can move ‘across’ the fret-board and locate the voicings more efficiently. This is one of the advantages of learning the full voicings (6 strings) and breaking them down into the various string groups.

[D] : The same chords but on the lowest string group. The notes are the same but it was necessary to switch to a lower octave.

Example # 3 G major

A							B							
□														
T	2	3	5	7	8	10	12	7	8	10	12	13	15	17
A	1	3	5	7	8	10	12	5	7	9	11	12	14	16
B	0	2	4	5	7	9	11	5	7	9	10	12	14	16

C							D							
□														
T														
A	11	12	14	4	5	7	9	4	5	7	9	10	12	14
B	10	12	14	4	5	7	9	3	5	7	8	10	12	14

Ex. 4 : Using string transference we can cover two octaves (ascending) while remaining within a six-fret area (until the last few chords).

Example # 4 G major: 3 note voicings

□															
T	5 7 8 5 7 8 10 12 14														
A	4	5	7	4	5	7	4	5	7	4	5	7	9	11	12
B	3	5	7	3	5	7	4	5	7	4	5	7	9	11	12

As seen in other parts of this book, 4th voicings can be used effectively in traditional harmonic progressions, but our focus here will be on a more self-contained approach. Although scale-tone 4th chords are built using a formula similar to that used in traditional harmony, this system does not yield the same type of diatonic chords and relationships that we find in the 3rd-based system..

Relationships in quartal harmony are more ambiguous and the tonic, dominant, etc, functions are not inherent, so it lends itself quite well to a modal approach.

The term ‘modal approach’ may seem a bit ambiguous in itself and there are a number of ways that it can be applied to quartal harmony. Of particular interest is Lenny’s use of the scale-tone 4th chords played against a bass pedal tone, in a modal context. His formula for this came as somewhat of a revelation to me at the time and continues to be most valuable.

Modal approach

Of course any note can be used for the root (bass pedal) and the voicings played accordingly, but for solo guitar we will use the 6th (lowest) string, which is usually tuned to E or D (in drop-D tuning). This will function as the root and the remaining strings are used for the chords. It is the relationship between the bass/root note and the chords that defines the modal function.

So, let us use ‘E’ as the root note, or the tonal center, and play it on the open 6th string. Now, what Lenny would do is play 4th chords against a tonal center (in this case, E) to determine a particular mode. This sounds a bit confusing but things will become clearer as we define some relationships and explore the concept musically, which is the point, after all.

I will assume that the nature of modes is understood. If not, I strongly suggest a thorough investigation, but even a basic grasp can be useful. To simplify things we will relate everything to the Major scale. So, the Dorian mode is built on the 2nd degree of the Major scale, Phrygian mode on the 3rd degree, Lydian on the 4th degree, Mixolydian on the 5th degree, Aeolian on the 6th degree, and Locrian on the 7th degree. The Ionian mode is identical in construction to the Major scale, and for the sake of clarity I will use only the latter term.

Now, we have E as our root, played as a bass pedal on the 6th string. Let us say we want to play in ‘E’ Dorian mode. You can use what is sometimes called a ‘derivative approach’. Ask the question: what Major scale has E as its 2nd note or degree? Or: E Dorian is a mode of what Major scale? The answer is, of course, the D Major scale. So we use the scale-tone 4th chords built on the D Major scale against the E (tonal center) to play in E Dorian.

Ex. 5 : Here are D Major scale-tone 4th chords, full voicings. A change in octave is sometimes necessary in these examples, due to the guitar’s range limitations. Deal with it.

Example # 5 D major: Full voicings

	Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7
T	12	2	3	5	7	9	10
A	11	0	2	4	6	7	9
B	10	0	2	4	5	7	9

Ex. 6 : As shown in Ex.3, the full 6-note voicings can be divided into four 3-string groups. But since we are using the 6th string for the bass pedal, we have only 5 strings remaining, which divide into three groups (of 3 strings).

Example # 6 D major: 3 note 4th voicings - string groups

Two other modes that are most effective for this approach are Phrygian, which Lenny often used, and Aeolian (or pure minor). For the rest of the examples I will work with these modes. To expand on some of the previous exercises using different modes, simply use the ‘derivative’ formula and make certain adjustments. For example: keep E as the tonal center, played as a bass pedal and again ask the question : E Phrygian is a mode of what major scale? Or : what major scale has E as it’s third degree? The answer is C Major, so playing C Major scale-tone 4th chords against the E will put you in E Phrygian. The same formula will reveal that by playing G Major 4th chords against the E, you get E Aeolian. Apply this approach to play in any of the other modes. It will be helpful to work out the voicings and positions (as in Ex. 5 & 6) in all the other keys.

The 4 and 5-note voicings can also be used effectively. These are all contained within the 6-note chord forms. Generally, they work best when broken into arpeggios, especially using harmonics, which we will explore in some of the following examples. But before I get into harmonics, I want to look at a couple of other approaches.

As seen in the chapter on comping-chords, many of these 4th voicings (mainly the 3 and 4-note voicings on the lower 4 strings) can be used as comping chords. In that chapter we applied them in a traditional harmonic context (3rd based harmony). In that capacity they work like other chords in a common progression, having a specific function (dominant, tonic,etc.). But I wanted to explore some ways to use the ‘comping chord’ approach in music based on quartal harmony, and in the modal context we have examined. The result was a short piece: “Go Fourth”. The rhythm is a bit difficult but hopefully this will demonstrate, very basically, some possibilities for using these techniques in a creative way.



Ex. 8 : “Go Fourth”. This is in E Aeolian. Left-hand fingering is important, so here are a couple of performance guides: Begin the piece with a 5 string barre (leaving the E open) on the second fret with the first finger and keep it in place as needed, as a sort of anchor, through the first five measures. Pay close attention to the rhythm.

Go Fourth

Example 8 - E Aeolian

Stephen D. Anderson

1

5

9

13

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Ex. 9 : E Phrygian. A short example of how Lenny would arpeggiate 4th chords. Play this ascending pattern very fast and then descend, while maintaining a rhythmic flow. These are 3-note voicings but you can use this approach with the other voicings as well. One example of Lenny's use of this comes to mind. Often in his improvisations on flamenco themes ('Taranta', etc.) he would play these types of arpeggios, both in Phrygian (see Ex.10) and Dorian modes and on all the string groups.

Example 9 - E Phrygian - Arpeggiated voicings

The fretboard diagram for Example 9 shows the following fingerings for the ascending and descending patterns:

String	Ascending	Descending
1	0	12
2	7	10
3	7	10
4	8	9
5	9	10
6	10	12

Ex. 10 : Here is another example of E Phrygian. These are 4-note voicings that can also be arpeggiated. This example clearly outlines the mode as it ascends along the fourth string, with the 4th chords built on each tone.

Example 10

The fretboard diagram for Example 10 shows the following fingerings for the ascending and descending patterns:

String	Ascending	Descending
1	0	12
2	3	10
3	5	12
4	6	13
5	7	12
6	8	10

Scale-tone 4th chords are ideal for harmonic arpeggios, the 4, 5 and 6-note voicings being the most effective. I covered many aspects of the approach in the chapter on harmonics so if you have absorbed and worked with the concepts and techniques in that chapter and in the present chapter, then the possibilities are endless. I will conclude with a couple of examples using harmonic arpeggios in the present (quartal / modal) context.

Ex. 11 : This is a basic pattern for playing in E Aeolian using harmonic arpeggios, with an E bass pedal tone.

Ex. 12 : ‘Thou, A Final Rose’ is a short piece in E Aeolian mode. Again the tonal center (E) is played on the 6th string, but as a harmonic. This closes the voicings a bit and is an interesting sound. You can play the bass E open, without the harmonic, but then the arpeggio pattern should probably be altered. As always, use your ears and explore.

An anagram : ‘Aeolian Fourths’ = ‘Thou, A Final Rose’

A note concerning the notation used for this piece.

Due to the unique nature of these harmonic arpeggios, I decided to notate this example as a single line, rather than using classical guitar notation, where two voices share a common staff. I have employed the classical method throughout this book, except here and in a couple of similar examples in chapter two. Also, I have used 8/4 time for this piece, which helps clarify the phrasing.

Example 12 - E Aeolian

As I said in the beginning of this chapter, I have dealt with root-position 4th voicings only. Root position lends itself most effectively to the techniques we have focused on, and exclusively to some. However, first and second inversion 4th voicings hold many possibilities and should certainly be investigated.

It may sometimes be musically desirable to change one or two notes in one of the 4th chords, thus altering the 4th interval. If the harmony is strictly modal, then the notes should remain within the mode being used (except for chromatic movement to create tension, etc.). This may be done to avoid some of the dissonance resulting from the major seventh interval in the major scale. The same is true in a non-modal context, except that the altered tones are not restricted to a particular mode. Generally, if it sounds good and works conceptually, play it.



Photo: Martha Storey



3 against 2

‘3 Against 2’

The value of a technique is in its application and exercises are useful only when they facilitate the use of a technique in a creative & musical fashion. But before the constraints of technical exercises can be abandoned, one must first submit to them (in most cases), after which a real freedom is possible.

One of the more difficult techniques to develop, and to describe on the page, is one that involves elements of time & feel, often referred to as ‘3 against 2’. Lenny used this to add rhythmic interest and variation, especially for comping while playing melodic lines.

This technique involves playing quarter-note triplets against straight quarter notes. It may first be helpful to define some terms and examine the basic principles.

One initial source of confusion may be the quarter-note triplet. ‘Eighth-note’ triplets are perhaps the most common. For eighth-note triplets, ONE quarter-note beat is divided into 3 parts (see Ex. 1).

Example 1 - Eighth note triplets

Example 1 - Eighth note triplets

But for these exercises, we need to play ‘quarter-note’ triplets. For quarter-note triplets, TWO quarter-note beats are divided into 3 parts (see Ex. 2).

Example 2 - Quarter note triplets

Example 2 - Quarter note triplets

In 4/4 time, there are two quarter-note triplets per measure. The triplet beats fall on the: 1, 1and, 2and, 3, 3and, 4and (see Ex. 3).

Example 3 - Quarter note triplets - One full measure

0 0 0 0 0 0

2 2 2 2

1 & 2 & 3 & 4 &

Ex. 4: This is the basic pattern. You may want to count it at first, but then just feel it. After it feels good & flows, move on.

Example 4 - Also use this rhythm pattern for the right-hand exercise

0 0 0 0 0 0

0 0 0 0

1 & 2 & 3 & 4 &

When Lenny first showed me this way of playing, he gave me sort of a hand exercise. He positioned his right hand over a surface (in this case, a tabletop) with his nails touching. They were very long at the time & made a loud 'click' when they hit the hard wood. I can still hear the sharp sound as he tapped out the rhythm & smiled. He used the thumb (thumbpick or nail) & middle (or other) finger(s) & basically just tapped out the rhythm pattern in Ex. 4. This is quite useful & can be done about anywhere.

Ex. 5: This is the same rhythm pattern as Ex.4 but with alternating bass.

Example 5 -with alternating bass

1 & 2 & 3 & 4 &

Ex. 6: Extend the pattern a bit.

Example 6 -with more movement in the bass

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

In these first exercises (examples 4 to 6) single bass notes are played on the straight quarter-note beats and a higher, melody note (e) is played for the quarter-note triplets.

In the following examples we begin playing chords on the straight quarter note beat rather than bass notes. The examples begin to sound a bit more musical.

Ex. 7: Here the straight quarter-note comp is played using the root, 7th and 3rd of Am7. The 5th is used for the triplets. This is a very basic voicing but a good place to begin.

Example 7 -Begin playing chords on the straight quarter-note beat (rather than the bass note)

Ex. 8 : This introduces another chord : Bm7sus.

Example 8

Ex. 9 : Here is a simple i (I minor) / ii (II minor) / V7 progression.

Example 9

Ex. 10 : This is a familiar ii / V7 / I progression in A major.

Example 10

Bm7 sus E7 \flat 5 (B \flat 7 \flat 5) Amaj7 Amaj6

5 5 7 5 5 5 7 5 5 5 6 5 5 5 6 5

Ex. 11 : In the previous exercises, the triplet notes have remained the same, with no movement. This is a ii / V7 / iii / VI7 progression with a little melodic movement in the triplets, ascending chromatically.

Example 11

Bm7 E7#9#5 C#m11 (no root) F#7#9#5

7 7 7 7 8 8 5 8 9 9 9 9 10 10 7 10

Ex. 12 : Here is another progression in A major : ii / V7 / iii / VI7 / ii / V7 / I .
This one has a bit more melodic & harmonic development.

Example 12

Example 12 shows a progression in A major: ii / V7 / iii / VI7 / ii / V7 / I. The notation includes a treble clef, a 4/4 time signature, and guitar-specific notation like triplets and fret numbers (7, 10, 7, 5, 8, 6, 5, 7, 4, 10, 7, 7, 5, 4, 4, 4, 5). The chords are Bm7, E7#5, A6/9, F#7#9#5, Bm7, E7b9#5, and A6/9.

Ex. 13 : this introduces a new key (C major) and some different voicings. The progression is :
ii / V7 / iii / V7 / ii / V7 / I .

Example 13

Example 13 shows a progression in C major: ii / V7 / iii / V7 / ii / V7 / I. The notation includes a treble clef, a 4/4 time signature, and guitar-specific notation like triplets and fret numbers (5, 6, 3, 4, 4, 3, 6, 0, 2, 3, 6, 5, 8, 3, 3, 0, 4, 6, 5, 8, 5, 3, 1, 0, 1, 0, 3, 3, 2). The chords are Dm11, G7b9#5, Em9, A7b9, Dm9, G11, G13b9, and Cmaj9#11.

The way Lenny first showed me this technique was with some exercises using two-note comping chords. While there are many possibilities, the following examples contain the basic exercise and some variations.

Ex. 14 : For this example, a two-note comping chord is played on the straight quarter note beat rather than a bass note or a chord. A single, higher note is used for the triplets. This example is just the first change of a blues progression (the first two chords). This is good not only for developing a basic feel but it can then be extended into a full blues progression, while maintaining the feel. I suggest applying this technique & feel to some of the exercises in chapter One ('Comping Chords'). You will also want to invent your own exercises.

Example 14



Example 15

[illegible]

Ex. 16 : A tricky one. Dig.

Example 16

Ex. 17 : Now we will turn things around and play the triplets on the bottom and the straight quarter-note beats on top. That is, play the comping chords as triplets and the melody notes in straight time. The notation is still in 4/4 but we're using a 'triplet' feel. So this 'upside-down' pattern is effective for waltzes or playing in 6/8, etc. Just work with this simple exercise until you get a good feel and flow. Then practice moving between the two patterns: first with the quarter triplets on top (Ex.14), then on the bottom (Ex.17) while playing at an even tempo.

Example 17

Ex. 18 : This piece, 'Skippin', combines both patterns and is an extension of the short piece in Ex. 15. It gets a bit tricky toward the end, so take it slowly. At this point, keeping an even tempo is more important than speed.

Example 18

Skippin'

Stephen D. Anderson

Example 18: Skippin' by Stephen D. Anderson. This is a guitar exercise in 4/4 time, featuring a melody and a bass line with fingerings and fret numbers.

Measure 1: Treble clef, 4/4 time. Melody: Quarter notes G4 (1), A4 (10), B4 (13), A4 (12), G4 (10). Bass: Quarter notes G2 (10), A2 (10), B2 (13), A2 (12), G2 (10). Fingering: 1, 10, 13, 12, 10. Bar line.

Measure 2: Treble clef, 4/4 time. Melody: Quarter notes A4 (11), B4 (11), G4 (8), F#4 (7), E4 (7), D#4 (10). Bass: Quarter notes A2 (10), B2 (10), G2 (10), F#2 (9), E2 (9), D#2 (9). Fingering: 11, 11, 8, 7, 7, 10. Bar line.

Measure 3: Treble clef, 4/4 time. Melody: Quarter notes E4 (1), F#4 (2), G4 (4), A4 (1). Bass: Quarter notes E2 (7), F#2 (8), G2 (10), A2 (7). Fingering: 7, 8, 10, 7. Bar line.

Measure 4: Treble clef, 4/4 time. Melody: Quarter notes A4 (1), B4 (1), C#4 (4), D4 (4), C#4 (4), B4 (4). Bass: Quarter notes A2 (12), B2 (12), C#2 (12), D2 (12), C#2 (12), B2 (12). Fingering: 9, 10, 12, 13, 13, 12. Bar line.

Measure 5: Treble clef, 4/4 time. Melody: Quarter notes D4 (4), E4 (1), F#4 (3), G4 (4), E4 (1), D#4 (3). Bass: Quarter notes D2 (13), E2 (10), F#2 (12), G2 (13), E2 (10), D#2 (11). Fingering: 13, 10, 12, 13, 10, 11. Bar line.

Measure 6: Treble clef, 4/4 time. Melody: Quarter notes E4 (2), F#4 (1), G4 (1), A4 (1), G4 (1), F#4 (1). Bass: Quarter notes E2 (13), F#2 (13), G2 (11), A2 (10), G2 (10), F#2 (11). Fingering: 13, 13, 11, 10, 10, 11. Bar line.

Measure 7: Treble clef, 4/4 time. Melody: Quarter notes F#4 (1), G4 (2), A4 (4), B4 (4), A4 (4), G4 (4). Bass: Quarter notes F#2 (12), G2 (13), A2 (12), B2 (12), A2 (12), G2 (12). Fingering: 12, 13, 12, 12, 12, 12. Bar line.

18/2

Handwritten musical notation for measures 9 and 10. Measure 9 is marked with a box containing '9' and a bracket labeled 'X' above it. Measure 10 is marked with a bracket labeled 'IX' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass line consists of chords with fingerings 1-4. The guitar tablature below the staff shows fret numbers for each string.

Measure 9: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 10 10 13 12 12 10.

Measure 10: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 9 9 11 10 10 8.

Handwritten musical notation for measures 11 and 12. Measure 11 is marked with a box containing '11' and a bracket labeled 'VII' above it. Measure 12 is marked with a bracket labeled 'IX' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass line consists of chords with fingerings 1-4. The guitar tablature below the staff shows fret numbers for each string.

Measure 11: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 7 7 10 8 7 10.

Measure 12: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 12 13 12 11 12.

Handwritten musical notation for measures 13 and 14. Measure 13 is marked with a box containing '13' and a bracket labeled 'X' above it. Measure 14 is marked with a bracket labeled 'IX' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass line consists of chords with fingerings 1-4. The guitar tablature below the staff shows fret numbers for each string.

Measure 13: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 13 10 12 13 10 11.

Measure 14: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 13 13 11 10 10 11.

Handwritten musical notation for measures 15 and 16. Measure 15 is marked with a box containing '15' and a bracket labeled 'VII' above it. Measure 16 is marked with a bracket labeled 'X' above it. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass line consists of chords with fingerings 1-4. The guitar tablature below the staff shows fret numbers for each string.

Measure 15: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 7 7 8 10 8 7.

Measure 16: Treble clef, key signature of one sharp (F#), 3/4 time. Melody: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Bass line: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Guitar tablature: 10 10 9 12 12 12.

18/3

4 1 4 1 4 3 1

17 X

13 10 13 10

10 10 10 10 10 10

10 10 10 10 10 10

12 11 12 11

10 10 10 10 10 10

9 9 9 9 9 9

1 4 2 1 4 4 4 1

19 VII

7 10 8 7

7 7 7 7 7 7

7 7 7 7 7 7

8 8 8 8 6 7

7 7 7 7 7 7

3 VI

V

1 4 1 3

21

5 8 5 7

5 5 5 5 5 5

5 5 5 5 5 5

11 10 7 8

10 10 10 10 10 10

9 9 9 9 9 9

1 1 1 1 1 1

23

8 8 8 8 8 8

8 8 8 8 8 8

9 9 9 9 9 9

8 8 8 8

8 8 8 8

VIII

‘Skippin’ Performance Notes

Measure #10 : This is especially tricky. To move from the preceding measure (#9) keep the barre in place and just slide down a half-step. This will accomplish the half-step in the melody (the A to the G#) and get you in position for the first half of measure #10. The difficult part comes in the next half of the measure, on the 3rd beat. To set it up be sure to use the 4th finger to play the F# quarter-note triplet note, which leaves the 3rd finger free for the next move. Now, on beat 3, the tritone remains the same but a different fingering must be used. So as you play the F# with the 4th finger, lift the other fingers and re-finger the tritone using the 2nd finger for the bottom note (low F#) and flatten the 3rd finger to stop both the C (the other tritone note) and the F (the melody note). From there you are perfectly in position to proceed to the next position and measure. This is a lengthy guide for one measure but it should make an otherwise awkward passage much more accessible. This is also a good general example of the kind of moves Lenny used throughout his playing, which is my main objective for including these short pieces.

Measure # 16 : This begins a different rhythmic pattern. That is, the quarter-note triplets move from the top voice to the bottom. The comping is now done with the triplets. I wanted to give a more musical demonstration of the pattern shown in Ex.17. This pattern is maintained until measure #24.

Measure #23 : This begins a descending ending (...uh) that Lenny showed me, I simply cast it in a ‘3 against 2’ pattern. He played many of these kinds of progressions and many variations on each one, all of which are very cool. Here the bass descends chromatically, resolving to the tonic, as the chords change. I give more of these interesting endings in the final chapter (but thankfully, you may say, without the quarter-note triplets).

Measure #24 : Here the pattern changes back to the original: the triplets on top. From this point until the end of the piece, the measures switch back and forth between the two patterns. This is quite difficult but very effective and Lenny often moved things around in this way.

Measure #30 : This is marked with the abbreviation: ‘rit.’ Which stands for ‘ritardando’, an expression marking for tempo which just means to slow down gradually or hold back on the tempo, retard. Actually you can begin slowing down in measure #29.

Measure # 31 : This is the final measure. You can actually handle this any way you like; I simply indicated the voicing. You could use a rolling arpeggio, a downward (or upward) strum, whatever.

Skip-out.

'The Long Junk Road'

Much has been written concerning Lenny's addiction and it is not my intention to focus on this aspect of his life, nor of mine. I do, however, feel compelled to offer some personal insight, as I shared in this as wellnot by choice perhaps, but as it was my fortune, or misfortune.

My feet were already well on the junk path when Lenny and I met. I had been sheltered from some of the harsher realities of opiate addiction, but this would soon change. For Lenny, the time of mere flirtation had long since past. He tried many times and many ways to kick but attained, at best, only temporary results. I don't give much credence to the theory of an 'addict personality' or in the search for underlying causes of addiction, at least not where opiates are concerned, particularly after junk has ceased to be an occasional visitor and has taken up permanent residence...made itself at home, so to speak. No matter what circumstances may exist in the beginning, a point is reached where all the psychological issues and conditions cease to matter very much. The addiction becomes so profound that the kinds of effort and actions that are required to kick often have consequences far more severe and damaging than the opiate addiction itself. There may be no scientific analysis or diagnostic test to support this, but the empirical evidence bears it out. It comes on anyhow.

Lenny reached this crucial point, and in time so did I. Once one has tried and failed at countless cures, then basically two options exist. The first: a life of misery. This has been the state of affairs in this country for most of the 20th century. The other option is to simply be provided with the necessary opiates legally and cheaply and be allowed to get on with one's life. It doesn't take much consideration to determine which option is best for all involved.

Had Lenny been allowed this chance, this seemingly most obvious and certainly most humane course, then he need not have suffered as he did. Clearly, to be free of addiction all together is the most desirable state but unfortunately, there are some individuals for whom this is not possible. The most devastating problems many experience are the result of the unrealistic value and importance our society places on being 'drug-free'. Of course, this definition of 'drug-free' is subjective. A socially acceptable substance may be more harmful than one that is forbidden, alcohol being the obvious example. Alcohol was Lenny's true bane. When opiates were unavailable or when he was trying once again to kick (usually the former), Lenny drank. Nothing could have been worse.

Junk is not romantic, it does not make one play better nor release some hidden genius. But for those who become addicted, there must be a better fate than that suffered by so many in the past century. I have been fortunate, although not cured. Methadone treatment is a step in the right direction, but still subject to government policy flawed in design and in some of it's directives, namely that of 'control'. The future does seem brighter but attitudes and perceptions must change and this is no easy or sudden thing.

In spite of any negative experiences we may have shared, which were actually fewer than might be expected, Lenny kept a sense of humor. He often had me laughing in the midst of our troubles. And on the long junk road... this is a precious thing indeed.

S.D.A.



“Dig this...”.

‘Dig This...’

I considered for some time what title I would give to this final chapter. Throughout the book I have explored Lenny’s innovative techniques, but this chapter consists of singular themes and things Lenny played that have had special meaning for me.

Although many years have now passed, I can still recall the image of Lenny bent over the fretboard and the total concentration that he gave to whatever music he was involved with at the moment. But most of all I can hear his voice, in response to one of my questions or just out of his own enthusiasm over a discovery, as he would pause briefly, focus and say, “...dig this”.

Theme

When I first heard Lenny I was intrigued by everything he played, but there were certain passages, themes, etc. that captured my imagination and interest most intensely. After we met, I would sometimes ask him about one of these passages I had been so intrigued by early on. This is a theme that Lenny often worked into one of the flamenco / jazz pieces he played, during an improv section. Over the years I heard him play it often in different settings and I always dug it. It is based on the theme from ‘Milestones’ by Miles Davis. Lenny re-harmonized it and altered it rhythmically in various ways, casting it in the ‘Spanish vein’, so to speak. He played it very much as a ‘feel’, a reflection rather than a straight quote from Miles’ tune and it has continued to evolve as I’ve played it over the years, but this is how I first remember it and I play it still, remembering those early impressions.

Lenny’s approach to this theme is more rhythmically complex than the original, and I have tried to notate to it as clearly as possible. Although the overall feel is not fast (but moderately uptempo) you should count in a fast 4/4. In the ‘A ‘ and ‘B-1’ sections, the lower voice (bass) maintains a steady pulse, falling on the 2 and the 4. The upper voice falls on the 1 and the 3 except where the voicings are syncopated in some interesting ways, which can be difficult to execute and was a bit of a challenge to notate. But it should become clear if you pay close attention to the rhythm and grasp the initial patterns, which then repeat, until ‘B -2’.

Theme

A

Measures 1-4 of section A. Treble staff: Measure 1 (F#4, A4), Measure 2 (B4, C#5), Measure 3 (D5, E5), Measure 4 (F#5, G5). Bass staff: Measure 1 (F#2, A2), Measure 2 (B2, C#3), Measure 3 (D3, E3), Measure 4 (F#3, G3). Fingering: 1, 2, 0; 4, 3, 1; 2, 1, 0; 2, 1, 0. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0.

Measures 5-8 of section A. Treble staff: Measure 5 (F#4, A4), Measure 6 (B4, C#5), Measure 7 (D5, E5), Measure 8 (F#5, G5). Bass staff: Measure 5 (F#2, A2), Measure 6 (B2, C#3), Measure 7 (D3, E3), Measure 8 (F#3, G3). Fingering: 2, 1, 0; 2, 1, 0; 3, 0, 4; 5. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0.

B1

Measures 9-12 of section B1. Treble staff: Measure 9 (F#4, A4), Measure 10 (B4, C#5), Measure 11 (D5, E5), Measure 12 (F#5, G5). Bass staff: Measure 9 (F#2, A2), Measure 10 (B2, C#3), Measure 11 (D3, E3), Measure 12 (F#3, G3). Fingering: 4, 1; 4, 1; 1, 1; 0, 1. Fret numbers: 2, 2, 2, 2, 2, 2, 2, 2.

Measures 13-16 of section B1. Treble staff: Measure 13 (F#4, A4), Measure 14 (B4, C#5), Measure 15 (D5, E5), Measure 16 (F#5, G5). Bass staff: Measure 13 (F#2, A2), Measure 14 (B2, C#3), Measure 15 (D3, E3), Measure 16 (F#3, G3). Fingering: 0, 1, 0; 0, 1, 0; 2. Fret numbers: 2, 2, 2, 2, 2, 2, 2, 2.

B2

Measures 17-21 of section B2. The score is in 2/4 time. The upper voice consists of quarter-note triplets, and the lower voice consists of straight quarter notes. The bass line changes from a 2 and 4 pattern to a 1 and 3 pattern in measure 16. Measure 21 ends with a D.C. (Da Capo) instruction.

In measure #15, the bass note falls on a different beat, changing from 2 and 4 to 3. This sets up a new pattern, which begins in measure #16. The bass notes now fall on the 1 and 3. This, in turn, sets up the full pattern that begins in 'B-2'. Here the upper voice (in this case: melody and harmony) returns, played as 'quarter-note triplets'. So, combined with the straight quarter notes in the bass, we have the rhythm pattern we explored in Chapter 4 ('3 Against 2'). I changed the time signature here to 2/4. Again, this is simply for the sake of clarity and to accommodate the unique rhythmic patterns.

The '3 against 2' pattern remains throughout most of 'B-2'. Since the time signature is now 2/4, the count for the bass is on the 1 and 2, against which the quarter-note triplets are played. In the final measure (#24), the bass notes fall on the 1 and 2. This sets up a return to section 'A' where this same pattern in the bass is counted in 4/4, and the count is on 2 and 4. My notation is perhaps a bit unorthodox, but hopefully it conveys the feel, which is my main concern. But as always, the best way to get the feel is listening to Lenny play.

Diminished Scale Roll

Lenny often used rolls and this is one he showed me for playing a diminished scale (the symmetrical diminished scale or 8-note scale) He adapted it from a banjo-type roll in the key of G major, so to begin with let's look at some source examples.

Ex. 1: Here is the basic roll in G Major.

Example 1

G maj

[Basic roll in G]

5 2 0 5 3 0 7 4 0

Ex. 2: This is an alternate roll in G major. By raising the 4th note a whole step (the G on the 4th string up two frets to an A note) the repetition of the G note can be avoided and the phrase becomes chromatic. This is more difficult to finger but it opens out the roll a bit more.

Example 2

G maj

[Alternate roll in G]

5 2 0 7 3 0 7 4 0

Ex. 3: Here is a fairly traditional pattern. Play this as a series of short rolls, with a percussive accent on the last note of each triplet.

Example 3

G maj

1

2

I gave the roll in G only to show the origin of Lenny's diminished roll, which follows. Most players will be familiar with the symmetrical diminished scale shown in example 4.

Ex. 4: This is the scale as usually played. Of course there are different fingerings, but this one is close to the position used for the roll. It begins with the half-step and contains 8 notes (and then the octave).

Example 4

1

Octave

Ex. 5: Here is the roll Lenny used for playing this diminished scale. The notes are the same as in example 4, but the roll allows the notes to ring or sustain. Try to connect each 3-string group smoothly.

Example 5

Ex. 6: This is the full roll, ascending to the octave and descending back to the 'E'. Although the notes still fall on sets of 3 strings, we no longer use a triplet feel. This is difficult at first but by making a clean and smooth connection from one group of strings to the next, one can achieve a 16th note feel. Actually the idea here is to sustain a steady, unbroken flow of notes. When played fast, this can be very effective.

Example 6

Example 7

Ex. 7: Extend the roll into the lower range by playing 3 notes of the scale on the 3 lowest strings.

Aside from using this device for playing the scale during improvisation, there are many other possibilities and variations. It lends itself well to repetition and for building a motif within a composition. I have used it in my own work, in what I call “cyclic” compositions or themes. Examples 8 to 10 present some possible variations. The roll can be adapted to different time signatures by altering the sequence of notes and arranging them into varying patterns.

Ex. 8: This is a pattern in 5/4 time. Repeat continuously until it flows and gradually increase the speed.

Example 8

Pattern in 5/4

Ex. 9: Another one in 5/4 time, but the line extends through two measures. Again, try to sustain a steady flow.

Example 9

Extended Pattern in 5/4

Ex. 10: This is a variation of the roll in 4/4. It includes 3 notes of the scale in the lower register, played on the bottom 3 strings (see example 7).

Ex.ample 10

Variation with lower notes in 4/4

1

0 3 6 0 3 7 0 4

7 4 0 7 3 0 6 3

These rolls sound good over altered dominant chords
particularly 13 \flat 9, (G13 \flat 9, B \flat 13 \flat 9, E13 \flat 9)

When executing these (and most other rolls) keep the left hand 'locked' in position and simply lift and place it down on the next set of strings. It is quite a stretch at some positions but with practice the hand will adjust. Lift the hand from the fretboard as little as possible, just enough to clear the strings.

Roll on.



Photo: Martha Storey

‘Chasing the Line’

The rather strange title is just a small...uh, indulgence, but it should soon become clear. There are simply too many elements at work here to describe concisely in a title; for example: “Harmonizing Chromatic Lines Within Chord Progressions”...just a bit much, and it still isn’t an accurate description. Well, it’s the content that is important, so let us cut to the chase, as such.

This is a bit different from the other parts of this chapter, in that it presents a formula to be expanded on rather than a singular theme. But this is something that Lenny worked with a great deal and it can be most valuable for expanding your sense of harmony and command over chord voicings and moving lines (voices).

I have used one of the progressions that Lenny first used in demonstrating this to me, and I use some of his voicings. To give an idea of the many variations that are possible, I use just one progression (I, VI, ii, V) in one key (D Major) but give two examples, each with the chromatic line beginning on a different chord/scale tone. For a bit more variety, I made one ascending and one descending.

The basic idea is this: First decide on a chord progression. For both of these examples I have used I-VI-ii-V in D Major.

Now, take a chord/scale tone from the I chord and begin a moving chromatic line. This line will move one half step for each chord change in the progression. You can make it ascend or descend. Voice the chord to include the melody line on top. There are many variations even with one progression, as you can begin the line on any chord/scale tone in a chord and ‘chase’ it through the changes. Both of these examples use the same progression but the lines begin on different tones.

To a large degree, the melody note will dictate the voicing used, but often there are several options. You can also move other lines within the chord, not necessarily chromatically, as long as you maintain the chromatic movement on top (I include a very basic example of this in a couple of measures). Let’s look at the examples more closely.

Example 1 : Here I begin an ascending line on the 9th of the ‘ I ’ chord, so I used a voicing for D Major 9 which puts the 9th (E) on top. For the first few measures I have broken up the chords, just to give an idea, but then I mainly just show them as bass note and block chord (straight arpeggio, etc.), but you should approach this as you wish. Just keep the line moving on top. You will notice that in Measure 9, I used the iii chord (F# Minor) instead of the I. This is a common substitution and you will find that this and other substitutions will be needed to keep the flow and to avoid extreme dissonance. Use your judgement. In this example I used voicings that allowed me to place the melody note on the first string (except the very first note) all the way through the changes and up the neck to the 12th fret.

Example 1: Ascending Chromatic Melody Line with I - VI - ii - V in D major

The musical score is written in 3/4 time and consists of 13 measures. The key signature is D major (two sharps). The chord progression is Dmaj9, B9b5, Em9, A7b9b5, D6/9b5, B7b9b5, Em7b5, A13, F#m7b5, B13, Em7, A13b5, Dmaj13. The score includes fingering numbers (1-4) and fret numbers (0-12) for the bass line. Measure 13 is marked with a double bar line.

Measure 1: Dmaj9 (Fingering: 1, 2, 3, 4; Bass: 5, 4, 6)

Measure 2: B9b5 (Fingering: 1, 4, 3; Bass: 2, 1, 2)

Measure 3: Em9 (Fingering: 1, 2, 3, 2; Bass: 0, 2, 3, 4, 3)

Measure 4: A7b9b5 (Fingering: 1, 2, 1; Bass: 0, 5, 3)

Measure 5: D6/9b5 (Fingering: 1, 3, 1, 1; Bass: 4, 5, 4, 4, 5)

Measure 6: B7b9b5 (Fingering: 1, 2, 1, 4; Bass: 3, 7, 5, 6, 7)

Measure 7: Em7b5 (Fingering: 1, 3, 4; Bass: 2, 7, 6, 7)

Measure 8: A13 (Fingering: 4, 4, 2, 1; Bass: 0, 7, 6, 5)

Measure 9: F#m7b5 (Fingering: 1, 4, 3; Bass: 8, 10, 9, 9)

Measure 10: B13 (Fingering: 4, 4, 2, 1; Bass: 1, 7, 9, 9, 7)

Measure 11: Em7 (Fingering: 4, 2, 1, 3; Bass: VII, 10, 8, 7, 7)

Measure 12: A13b5 (Fingering: 3, 4, 2, 2; Bass: 11, 12, 11, 11, 10)

Measure 13: Dmaj13 (Fingering: 4, 4, 1, 3, 1; Bass: IX, 12, 12, 9, 11, 9, 10)

Example 2: Descending Chromatic line (I-VI-ii-V in D major)

Dmaj9 (Implied)

I cannot overstress the value of this exercise. I have given only two examples but you should work with others. Just follow the formula I've given. Choose a progression and then begin the chromatic line on different chord/scale tones of one of the chords. It usually works best to begin on the tonic chord but it doesn't have to. The important thing is to maintain the chord sequence within the progression and the chromatic movement of the melody line on top, either ascending or descending. Keep the same progression and try beginning the line on different chord / scale tones. The harmonic landscape that you can cover is extensive and this exercise translates more directly to performance than most others. As always, experiment.

'B's Blues'

This is something Lenny often played live when we first met. I don't remember him playing it much later on, but his repertoire was so huge that tunes would come and go, while he constantly worked on new pieces. But he enjoyed this little blues and I dug it right away, so he showed it to me. The idea here is to play a bass line against a simple melody. The melody line repeats over each chord change outlined by the bass.

Keep the 1st finger barre in place whenever possible as a sort of anchor. The first finger is most important, as it has to fret the bass line and parts of the melody simultaneously. Switch to the 2nd finger only on the last note of each bass line (the final chord change uses the 2nd finger on the first note as well....more on this later). This is a bit different type of blues in C.

Measure 5 : This is a ii – V into the F7, which is the IV7 chord in the progression. Use bold downstrokes with the thumb-pick (or thumb).

Measure 9 : Like in measure 5, this is a ii – V, but into D7 (the II7) in measure 10. I broke up the first chord, then on the second (A7#5-flat-5) play a bold downstroke and cut off sharply.

Measure 10 : This is the most difficult fingering in the piece. To play the D in the bass on the 6th string, while playing the melody, you must hold the 1st finger barre on the 8th fret while reaching with the 2nd finger to the 10th fret, 6th string. Then for the next bass note, on the 3rd beat, remove the 2nd finger and catch the bass note (E) with the 1st finger barre on the 7th fret, 5th string. This is a difficult passage to play smoothly, but will come with practice.

Measure 13 (final) : This is another ii – V, this time into the tonic (C). This is a turnaround back to the top, that is, to the repeat sign. This last measure includes the pick-up note, so I used the repeat sign to skip the first measure when repeating the tune. If you want to end the piece just leave off the pick-up note in last measure (E-flat) and resolve to some type of C7, like C7-flat5 or C9#11.

B's Blues

[illegible]

Endings

There are countless ways to harmonize an ending, and Lenny was a master at this, as he was at so many things. These are some of my favorites. I have chosen just one approach but will give 3 variations. In all 3 examples a common tone - a single melody note - is shared by all the chords and voiced on top, and they all resolve to the tonic chord. But they contain subtle differences, which we will look at as we bring things to a close.

Ex. #1 : This is one of the progressions I dig most. The chords begin a chromatic descent but then take another path, which is unexpected but very satisfying and harmonically rich. You should analyze the chords in relation to the tonic (C Major7). This is important, but equally important is to simply listen to the whole and to the movement of each voice. This applies, of course, to all the examples. I won't go into it in full, as you will benefit much more from analyzing it yourself, but I will cover a few points.

Example 1

F#m7^b5 Fm7 Em7#5 A7#9#5 D7#5 C#maj7#5 Cmaj7#5

Here is a basic analysis of Example 1:

F# Minor7 flat-5 (flat-5 of C Maj) / F Minor7 (iv) / E Minor7#5 (iii) / A7#9#5 (VI) / D7#5 (II7) / C# Maj7 (flat-5 of G7) / C Maj7#5 (I, tonic).

The next to last chord, C# Maj7#5, is also a diminished 2nd of the tonic, which provides the chromatic movement into the tonic. As in the other examples, the common, static melody note is also lowered here, as it resolves into the tonic. This allows the descending half step to occur with every chord tone and is particularly diggable.

I used this ending progression in Chapter 4, '3 Against 2', in a piece called, "Skippin".

The Flat-5 (or tritone) substitution principle as applied to Dominant 7th chords is familiar to most musicians and I have covered it somewhat in this book. But it can also be applied to other chord types. Lenny used it very effectively with almost every chord type, mainly with Major7 and Minor 7 types (in addition to the Dom.7th of course, which is the most common), particularly in turnarounds and endings. Here is one quick example of a turnaround into C Major7. First the usual changes: E Minor7(iii) / A7 (VI) / D Minor7 (ii) / G7 (V) / C Maj7 (I).

Now instead, Lenny might substitute these changes: E Minor7 (iii) / E flat-Maj9 (flat-5 of A7) / A flat-Maj7 (flat-5 of D Minor) / G7#5 (V) / C Maj9 (I).

So you can see how Flat-5 substitution can work with chords other than the Dominant 7th type. Notice also that these substitute chords provide some chromatic root movement (E – E flat, A flat – G).

Ex. #2 : Here the chords descend chromatically all the way down, resolving to the tonic, G Maj7 (13). Remember that you can break up the voicings in all these examples however you wish and obviously the musical context will suggest various rhythmic approaches. I have only given the chord sequences and voicings, except in this example, where I use harmonic arpeggios on the last two chords. This is just one of many possibilities. Also, in this example the descending chromatic movement is clearly outlined in the bass and moves straight down the 6th string to resolve at the tonic, which allows you to bring out the bass line in some interesting ways rhythmically. Again, as in the previous example, the Flat-5 substitution principle is at work.

Example 2

C#maj7^b5 Cm7 Bm#5 B^b13 Am7 G#maj13

Gmaj13

Example 3 : This has the same progression and chord voicings as the last example. I just placed the chords on a different (higher) set of strings to show another way of playing the same voicings, and I changed the key back to C Major.

Example: 3

F#m7^b5 Fm7 Em7#5 E^b13 Dm7 C#maj13 Cmaj13

One of the many advantages of playing fingerstyle is the high level of control and independence that is possible in almost every area, including voice leading. As always, look for relationships and consider each note in the chord voicings moving through a progression.

Truly, it is with relationships that this book is chiefly concerned. In music, particularly jazz, the importance of relationships is paramount, as we have seen throughout these pages. And it is a profound relationship that has inspired this work, sustaining me on the long road to it's completion... it thrives in my heart and survives now in this personal tribute to my friend, Lenny.

And that's all.

Remembering Lenny

SDA